

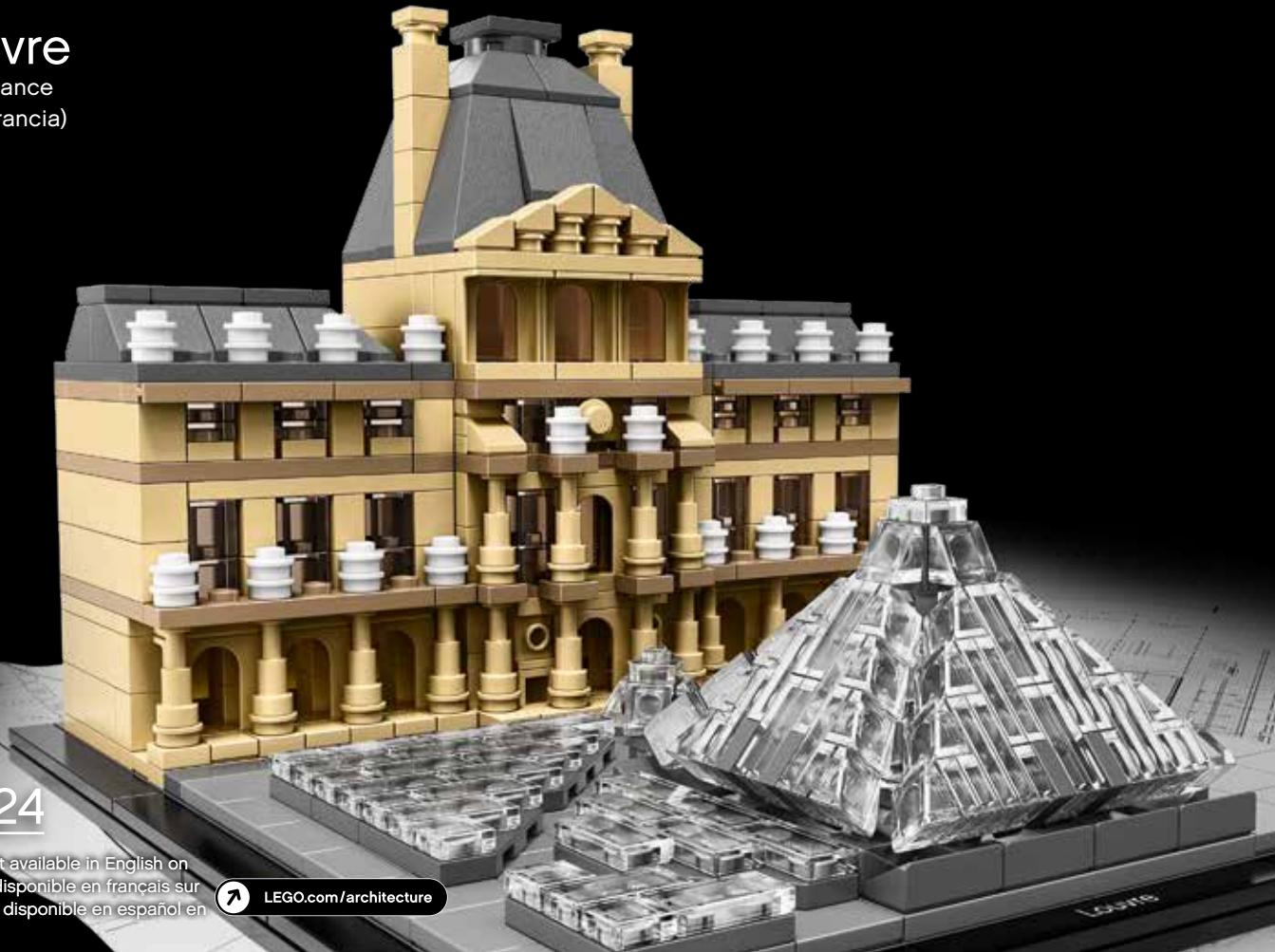


# LEGO® Architecture

## Louvre

Paris, France

París (Francia)



21024

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## The Louvre



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The Louvre, in its many different forms, has dominated the city of Paris since the late 12th century. Today it is the most visited museum in the world, renowned for famous works of art such as da Vinci's *Mona Lisa*, as well as the building's spectacular Renaissance to Modernist architecture.



Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist RMN/Photo Phodora



Pyramide du Louvre: original work of J.M. Pei © Musée du Louvre, Dist RMN/Olivier Quedah

# History

## *From Fortress to Museum*

The original Louvre was a fortress built in the late 12th century to protect the city of Paris. Located on the western edge of the city, the structure was gradually engulfed as Paris grew. The dark fortress from the Middle Ages was continuously altered and expanded before being transformed into a Renaissance-style royal palace from 1546 onwards.

When Louis XIV moved his royal court from the Louvre to the recently enlarged Palace of Versailles in 1678, much of the royal art collection remained at the Louvre. A number of national cultural institutions and scholarly societies moved into the Louvre, which also became a residence for artists. In 1699, the Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture) held its first public exhibition in the building's Grande Galerie (Great Gallery).

The transformation of the Louvre into the museum we know today began with the French Revolution. In 1791, the new National Assembly declared that the Louvre should be “a place for bringing together monuments of all the sciences and arts.” When Louis XVI was arrested in 1792, his royal art collection became national property. The Louvre Museum officially opened a year later, giving free public access to a collection that

included works by da Vinci, Raphael, Poussin, and Rembrandt.

Throughout the next 200 years, the Louvre would witness the restoration and abolishment of the French monarchy, the Napoleonic era, and the establishment of five new French Republics. The museum's collection increased throughout this turbulent period, and by the early 1980s it was clear that a major renovation was needed to improve the displays and provide better amenities for the increasing number of visitors.



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# Renovation

## *When New met Old*

When President François Mitterrand came into power in 1981, he launched an ambitious program to create a series of modern architectural monuments in Paris that would symbolize France's role in art, politics, and economics. The best known of these Grands Projets (Grand Projects) would be the redesign and expansion of the Louvre.

The committee in charge of overseeing the project visited museums in Europe and the United States, and its members were particularly impressed with the East Building of the National Gallery of Art in Washington, DC. Its architect, I. M. Pei, was invited to Paris and asked to lead the comprehensive renovation project.

The biggest challenge Pei faced was the lack of space. The physical layout of the Louvre had remained the same since 1874: two wings attached to the oldest museum building, forming a rectangular structure around the Cour Napoléon plaza.

Pei's solution was to hollow out the central courtyard, place the main entrance in its center, and construct a series of underground connections to the various wings. Visitors would descend into a spacious lobby and quickly access the main Louvre buildings. Pei also

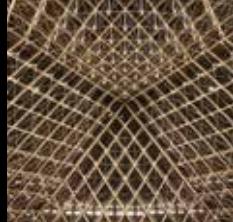
proposed reorganizing and redistributing the collection, as well as covering several smaller courtyards to create more display space.

However, Pei's proposal for a glass-and-steel pyramid to cover the new entrance would cause great controversy. To Pei, the shape not only provided the new lobby with the best natural light, it was "the most compatible with the architecture of the Louvre." Many disagreed, with one opponent describing the proposed pyramid as a "gigantic, ruinous gadget."

The criticism eased somewhat after Pei placed a full-size model of the pyramid in the courtyard. The new entrance, with its famous pyramid, was inaugurated in March 1989 and became an instant architectural icon for the newly renovated Louvre Museum.



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*Pyramide du Louvre: original work of I.M. Pei © Musée du Louvre, Dist RMN/ Antoine Mongodin*

## The Louvre Today



*© Musée du Louvre, Dist RMN/ Franck Bohbot*

The renovation of the Louvre was completed in 1993 and proved a great success: the number of visitors to the museum doubled within the first year. With an area of 652,300 sq. ft. (60,600 m<sup>2</sup>) and over 400,000 works of art in its collection, it remains one of the largest and most impressive museums in the world. With close to 10 million visitors each year, the Louvre has also become the world's most visited museum.

*[ It signifies a break with the architectural traditions of the past.*

*It is a work of our time. ]*  
I. M. Pei



Pyramide du Louvre: original work of I.M. Pei © Musée du Louvre, Dist RMN/Sébastien Olivier

# The Architect

## *Ieoh Ming Pei*

Ieoh Ming Pei was born in China in 1917 and traveled to the United States at the age of 17 to study architecture at the Massachusetts Institute of Technology (MIT). Inspired by the work of Le Corbusier and the new International Style of architecture, he continued to Harvard's Graduate School of Design, where he met Walter Gropius and Marcel Breuer, two leaders of the European Bauhaus movement.

In 1955, after working for the New York firm of Webb & Knapp on a variety of large-scale structures across the United States, Pei established his own firm, I. M. Pei and Associates. Pei and his team worked on a number of major projects, including the Kennedy Library in Boston, Dallas City Hall in Texas, and the new East Building of

Washington DC's National Gallery of Art. It was this last building that would bring him to the attention of those in charge of the Louvre renovation project.

Pei would be the first foreign architect to work on the Louvre, and many in France were skeptical that such a prestigious national project had been given to an architect with a reputation as the "master of modern architecture." Pei himself was acutely aware that "the history of Paris was embedded in the stones of the Louvre." Although his suggestions—not least the glass pyramid—initially received much criticism, the renovation was a great success and the Louvre's pyramid would become his most famous structure.



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*[ The glass pyramid is a symbol that defines the entry to the Louvre.*

*It is placed precisely at the center of gravity of the three pavilions. ]*

**I. M. Pei**

# Facts about the Louvre

Location: ..... Paris, France

Construction period: ..... 1190 to present

Area covered: ..... 652,300 sq. ft. (60,600 m<sup>2</sup>)

Architectural style: ..... A blend of Renaissance to Modernist

For more information about the Louvre please visit: [www.louvre.fr](http://www.louvre.fr)



Pyramide du Louvre: original work of I.M. Pei © Musée du Louvre, Dist RMN/Antoine Mongodin



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## Le Louvre



© Musée du Louvre, Dist RMN/Olivier Ouadah

Le Louvre, qui a connu de nombreuses mutations au cours de son histoire, domine la ville de Paris depuis la fin du XII<sup>e</sup> siècle. C'est aujourd'hui le musée le plus visité au monde, célèbre pour ses chefs-d'œuvre tels que *La Joconde* de Léonard de Vinci, ainsi que pour son architecture spectaculaire, symbole à la fois des styles Renaissance et moderne.



Pyramide du Louvre : œuvre originale d'I.M. Pei  
© Musée du Louvre, Dist RMN/Photo : Ph. D. P.



Pyramide du Louvre : œuvre originale d'I.M. Pei © Musée du Louvre, Dist RMN/Olivier Ouedraogo

# Histoire

## *De la forteresse au musée*

Le Louvre était à l'origine une forteresse, construite à la fin du XII<sup>e</sup> siècle pour protéger la ville de Paris. Située à l'extrême ouest, la structure s'est retrouvée enfermée à l'intérieur de la ville au fur et à mesure de son expansion. La sombre forteresse médiévale a été continuellement modifiée et agrandie avant d'être transformée en palais royal de style Renaissance à partir de 1546.

En 1678, lorsque le roi Louis XIV quitta le Louvre pour installer sa cour au château de Versailles récemment agrandi, la majeure partie de la collection d'art royale resta au Louvre. Plusieurs institutions culturelles et sociétés savantes s'installèrent au Louvre, qui devint également une résidence pour artistes. En 1699, l'Académie royale de peinture et de sculpture organisa sa première exposition publique dans la Grande Galerie.

La transformation du Louvre en musée tel que nous le connaissons aujourd'hui commença avec la Révolution française. En 1791, l'Assemblée constituante décréta que le Louvre était un lieu destiné « à la réunion de tous les monuments des sciences et des arts ». Lorsque Louis XVI fut arrêté en 1792, sa collection d'art devint bien national. Le musée du Louvre ouvrit officiellement un an plus tard, offrant au public un accès gratuit à une collection composée, entre

autres, d'œuvres de Léonard de Vinci, de Raphaël, de Poussin et de Rembrandt.

Les deux siècles qui suivent voient la restauration et l'abolition de la monarchie française, l'ère napoléonienne et la proclamation de cinq républiques françaises. La collection du musée augmenta pendant cette période agitée, et au début des années 1980, il devint clair qu'une rénovation importante était nécessaire pour améliorer les espaces d'exposition et les conditions d'accueil des visiteurs toujours plus nombreux.



© Musée du Louvre, Dist. RMN/Olivier Quatrehomme

# Rénovation

## *La rencontre entre l'ancien et le moderne*

Lorsque le président François Mitterrand arriva au pouvoir en 1981, il lança un ambitieux programme de création de monuments architecturaux modernes dans Paris, qui visait à symboliser le rôle de la France dans l'art, la politique et l'économie. Le plus célèbre de ces Grands projets est la transformation et l'agrandissement du Louvre.

En visitant des musées en Europe et aux États-Unis, le comité chargé de la supervision du projet fut particulièrement impressionné par le bâtiment Est de la National Gallery of Art à Washington. Son architecte, Ieoh Ming Pei, fut invité à Paris et se vit confier la direction de ce vaste projet de rénovation.

Le plus grand défi auquel Pei dut faire face était le manque d'espace. La configuration du Louvre n'avait pas changé depuis 1874 : deux ailes perpendiculaires au bâtiment le plus ancien du musée, le tout formant une structure rectangulaire autour de la cour Napoléon.

L'idée de Pei fut de creuser le sol de la cour centrale pour y bâtir l'entrée principale et une série de couloirs souterrains la reliant aux différentes ailes. Les visiteurs descendraient dans un vaste hall et pourraient accéder rapidement aux principaux bâtiments du Louvre. Pei

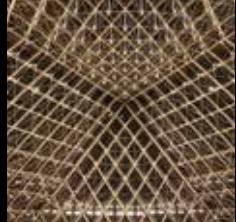
proposa également de réorganiser et de redistribuer les collections et de couvrir plusieurs petites cours intérieures pour créer plus d'espaces d'exposition.

Cependant, la proposition de Pei de construire une pyramide de verre et d'acier au-dessus de la nouvelle entrée fit polémique. La pyramide fut même qualifiée de « gadget gigantesque et ruineux » par l'un des nombreux opposants au projet. Pour Pei, cette forme offrait non seulement au nouveau hall la lumière du jour, mais elle était aussi « la plus compatible avec l'architecture du Louvre ».

L'hostilité au projet faiblit un peu lorsque Pei installa une maquette grandeur nature de la pyramide dans la cour. La nouvelle entrée, avec sa célèbre pyramide, fut inaugurée en mars 1989 et devint très vite une icône architecturale pour le musée du Louvre récemment rénové.



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Pyramide du Louvre : œuvre  
originale d'I.M. Pei © Musée du  
Louvre, Dist RMN/ Antoine Mongodin

## Le Louvre aujourd'hui



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La rénovation du Louvre s'acheva en 1993 et se révéla être un grand succès : le nombre de visiteurs doubla au cours de la première année. Avec une superficie de 60 600 m<sup>2</sup> et plus de 400 000 œuvres d'art dans sa collection, le Louvre est aujourd'hui l'un des musées les plus grands et les plus impressionnantes du monde ; avec près de 10 millions de visiteurs chaque année, il est aussi le plus visité.

[ *C'est un symbole de rupture avec les traditions architecturales du passé.*

*C'est une œuvre de notre époque. ]*

I. M. Pei



Pyramide du Louvre : œuvre originale d'I.M. Pei. © Musée du Louvre, Dist RMN/Stephane Olivier

# L'architecte

## *Ieoh Ming Pei*

Ieoh Ming Pei est né en Chine en 1917. À l'âge de 17 ans, il partit aux États-Unis pour étudier l'architecture au Massachusetts Institute of Technology (MIT). Inspiré par le travail de Le Corbusier et le style international d'architecture, qui commençait alors à s'épanouir, il poursuivit ses études à la Harvard Graduate School of Design, où il fit la connaissance de Walter Gropius et Marcel Breuer, deux figures de proue du mouvement européen du Bauhaus.

En 1955, après avoir travaillé pour le cabinet de promotion new-yorkais Webb & Knapp sur diverses structures de grande ampleur un peu partout aux États-Unis, Pei créa sa propre entreprise, I. M. Pei & Associates. Pei et son équipe travaillèrent sur plusieurs grands projets, notamment la Bibliothèque Kennedy à Boston,

l'hôtel de ville de Dallas et le nouveau bâtiment Est de la National Gallery of Art à Washington. C'est ce dernier bâtiment qui a retenu l'attention des responsables du projet de rénovation du Louvre.

Pei devint alors le premier architecte étranger à travailler sur le Louvre, et le fait qu'un projet national aussi prestigieux soit confié à une personnalité considérée comme un « maître de l'architecture moderne » fut accueilli avec un certain scepticisme par beaucoup de gens en France. Pei lui-même était conscient que « l'histoire de Paris est gravée dans les pierres du Louvre ». Même si ses propositions, en particulier la pyramide de verre, furent d'abord accueillies avec hostilité, le projet s'acheva avec succès et la pyramide devint son œuvre la plus célèbre.



© EPGI.. Patrice Astier

*[ La pyramide de verre est le symbole de l'entrée du Louvre par excellence.*

*Elle est située précisément au centre de gravité des trois pavillons. ]* I. M. Pei

# Informations sur le Louvre

Lieu : ..... Paris, France

Période de construction : ..... De 1190 à nos jours

Superficie : ..... 60 600 m<sup>2</sup>

Style architectural : ..... Mélange entre les styles Renaissance et moderne

Pour obtenir plus d'informations sur le Louvre, veuillez consulter : [www.louvre.fr](http://www.louvre.fr)



Pyramide du Louvre : œuvre originale de I.M. Pei © Musée du Louvre, Dist RMN/Antoine Mongodin



© Musée du Louvre,  
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## El Louvre



© Musée du Louvre, Dist RMN/Olivier Ouadah

El Louvre, en sus muchas manifestaciones, ha dominado la ciudad de París desde finales del siglo XII. Hoy es el museo más visitado del mundo, célebre por sus famosas obras de arte (como la *Mona Lisa*, de Leonardo da Vinci) y su espectacular forma de conjugar los estilos arquitectónicos renacentista y modernista.



Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist RMN/Photo: Phodid



Pyramide du Louvre: original work of J.M. Pei © Musée du Louvre, Dist RMN/Olivier Quedah

# Historia

## *De fortaleza a museo*

El Louvre fue construido en el siglo XII para proteger la ciudad de París. Situado en la frontera occidental de la ciudad, la estructura fue absorbida progresivamente por el núcleo urbano conforme este crecía. La oscura fortaleza de la Edad Media sufrió continuas alteraciones y ampliaciones antes de transformarse en palacio real de estilo renacentista a partir de 1546.

Cuando Luis XIV trasladó la corte real del Louvre al Palacio de Versalles en 1678, gran parte de la colección de arte real permaneció en el antiguo palacio. Diversas instituciones culturales nacionales y sociedades académicas se establecieron en el Louvre, que se convirtió también en residencia de artistas. En 1699, la *Académie Royale de Peinture et de Sculpture* (Academia Real de Pintura y Escultura) celebró su primera exposición pública en la *Grande Galerie* (Gran Galería) del edificio.

La transformación del Louvre en el museo que hoy conocemos comenzó con la Revolución francesa. En 1791, la nueva Asamblea Nacional declaró que el Louvre debía ser «un lugar en el que reunir los monumentos de todas las ciencias y artes». Cuando fue arrestado Luis XVI en 1792, su colección de arte real pasó a ser de propiedad nacional. El Museo del Louvre abrió sus

puertas oficialmente un año más tarde, ofreciendo acceso público a toda una colección de la que formaban parte obras de Leonardo da Vinci, Rafael, Poussin y Rembrandt.

A lo largo de los 200 años siguientes, el Louvre sería testigo de la restauración y abolición de la monarquía francesa, la era napoleónica y la fundación de cinco repúblicas francesas. La colección del museo creció durante este turbulento período. A principios de la década de 1980, nadie dudaba de que era precisa una gran renovación para mejorar las exposiciones y ofrecer más entretenimiento al creciente número de visitantes.



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# Renovación

## *Cuando lo nuevo se tropezó con lo antiguo*

Cuando el presidente François Mitterrand llegó al poder en 1981, puso en marcha un ambicioso programa para la creación de una serie de monumentos arquitectónicos modernos en París que pondría de manifiesto el papel de Francia en el arte, la política y la economía. El más conocido de los *Grands Projets* (Grandes Proyectos) sería el rediseño y la expansión del Louvre.

El comité encargado de supervisar el proyecto visitó museos de Europa y Estados Unidos y quedó particularmente impresionado por el edificio oriental de la Galería Nacional de Arte de Washington, D.C. Invitaron a su arquitecto, I. M. Pei, a París, y le pidieron que liderase el gran proyecto de renovación.

El mayor desafío al que tuvo que enfrentarse Pei fue la falta de espacio. El diseño físico del Louvre no ha sufrido cambios desde 1874: dos alas unidas por el edificio más antiguo del museo, formando una estructura rectangular alrededor de la plaza Cour Napoléon.

La solución de Pei fue ahuecar el patio central, situar la entrada principal en su centro y construir una serie de conexiones subterráneas con las diferentes alas. Los visitantes descenderían a un espacioso vestíbulo y accederían rápidamente a los edificios principales del

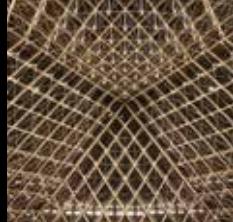
Louvre. Pei propuso también reorganizar y redistribuir la colección, además de cubrir varios patios más pequeños para dar espacio a la exposición.

Sin embargo, la propuesta de Pei de crear una pirámide de vidrio y acero para cubrir la nueva entrada crearía gran controversia. Para Pei, la forma no sólo aportaba abundante luz natural al nuevo vestíbulo, sino que era «lo más compatible con la arquitectura del Louvre». Muchos discreparon. Alguien describió la pirámide propuesta como un «accesorio gigantesco y ruinoso».

Las críticas cesaron en cierta medida cuando Pei construyó un modelo a escala real de la pirámide en el patio. La nueva entrada, con su famosa pirámide, fue inaugurada en marzo de 1989 y no tardó en convertirse en un ícono arquitectónico del renovado Museo del Louvre.



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*Pyramide du Louvre: original work of I.M. Pei © Musée du Louvre, Dist RMN/ Antoine Mongodin*

## El Louvre en la actualidad



*© Musée du Louvre, Dist RMN/ Franck Bohbot*

La renovación del Louvre terminó en 1993 y resultó ser un gran éxito: el número de visitantes del museo se duplicó sólo durante el primer año. Con un área de 60.600 m<sup>2</sup> y más de 400.000 obras de arte en su colección, sigue siendo uno de los museos más grandes e impresionantes del mundo. Con casi 10 millones de visitantes al año, el Louvre se ha convertido también en el museo más visitado del mundo.

*[ Representa una rotura con las tradiciones arquitectónicas del pasado. Es una obra de nuestro tiempo. ]*  
I. M. Pei



Pyramide du Louvre: original work of I.M. Pei © Musée du Louvre, Dist RMN/Sébastien Olivier

# El arquitecto

## *leoh Ming Pei*

leoh Ming Pei nació en China en 1917 y viajó a Estados Unidos a los 17 años para estudiar arquitectura en el Instituto Tecnológico de Massachusetts (MIT). Inspirado por las obras de Le Corbusier y el nuevo estilo internacional, continuó estudiando en la Escuela de Diseño para Graduados de Harvard, donde conoció a Walter Gropius y Marcel Breuer, dos líderes del movimiento europeo Bauhaus.

En 1955, después de trabajar para la firma neoyorquina Webb & Knapp en diversas estructuras a gran escala por todo Estados Unidos, Pei fundó su propia firma: *I. M. Pei and Associates*. Pei y su equipo trabajaron en grandes proyectos como la Biblioteca Kennedy de Boston, el Ayuntamiento de Dallas en Texas o el Edificio Oriental de la Galería Nacional de Arte de Washington,

D.C. Fue este último edificio el que llamaría la atención de los encargados del proyecto de renovación del Louvre.

Pei sería el primer arquitecto extranjero en trabajar en el Louvre, y muchos franceses se mostraron escépticos ante el hecho de que un proyecto nacional de tanto prestigio hubiera sido otorgado a un arquitecto conocido por ser el «maestro de la arquitectura moderna». El propio Pei era consciente de que «la historia de París estaba grabada en las piedras del Louvre». Aunque sus propuestas –y, más aún, la pirámide de vidrio– recibieron bastantes críticas al principio, la renovación fue un completo éxito y la pirámide del Louvre se convertiría en su estructura más popular.



© EPGI, Patrice Astier

*[ La pirámide de vidrio es un símbolo que define la entrada al Louvre. ]*

*Se encuentra en el mismo centro de gravedad de los tres pabellones. ]*

I. M. Pei

# Ficha de características del Louvre

Situación: ..... París (Francia)

Construcción: ..... Desde 1190 hasta la actualidad

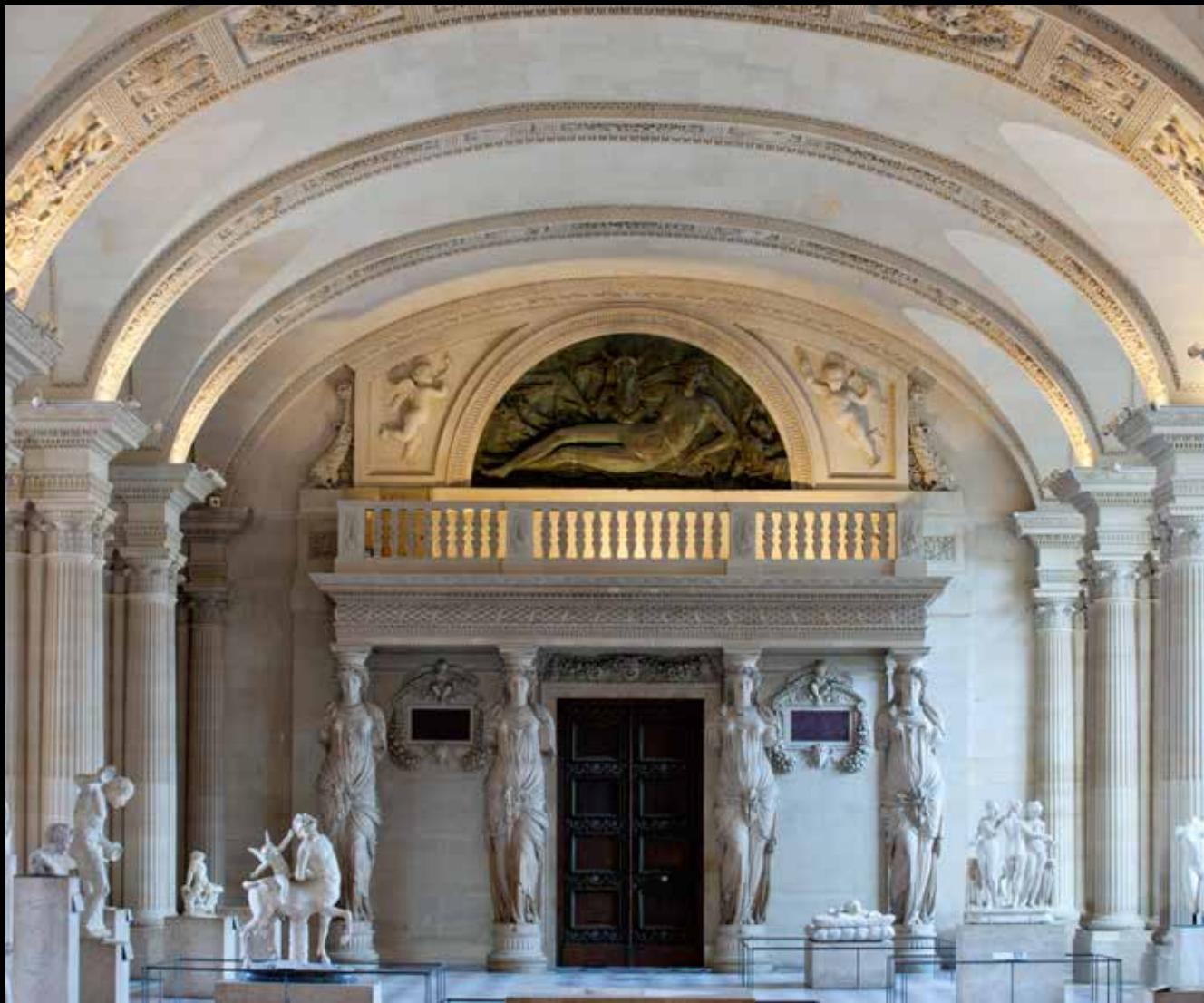
Área cubierta: ..... 60.600 m<sup>2</sup>

Estilo arquitectónico: ..... Mezcla de renacentista y modernista

Para más información acerca del Louvre, visita: [www.louvre.fr](http://www.louvre.fr)

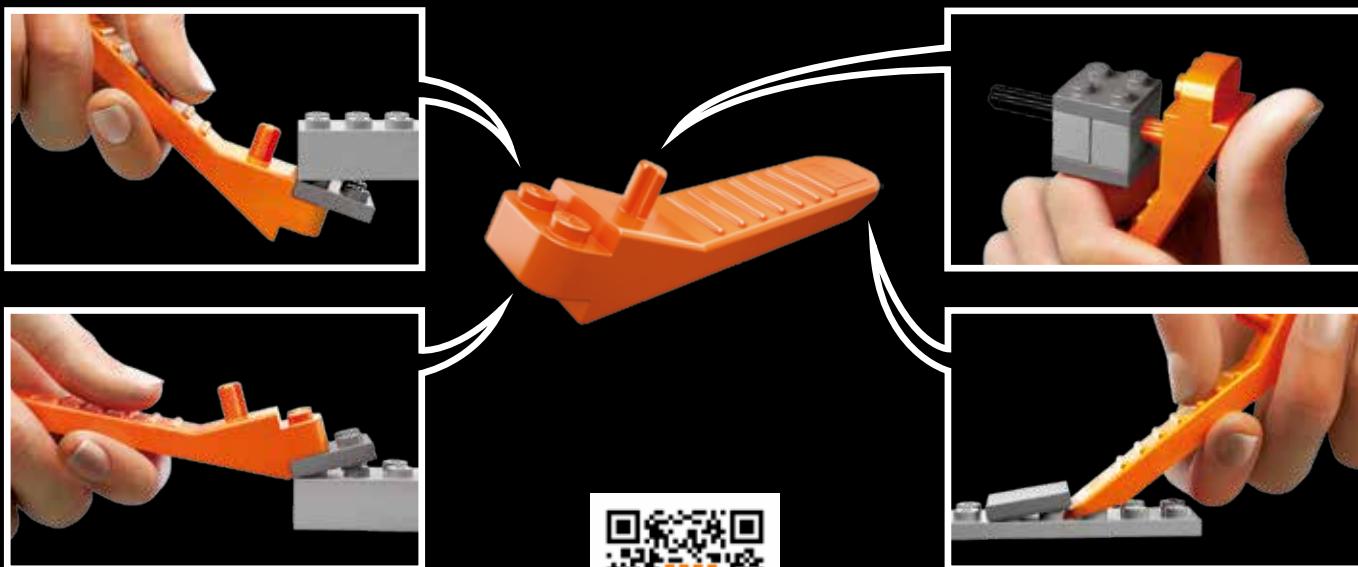


Pyramide du Louvre: original work of I.M. Pei © Musée du Louvre, Dist RMN/Antoine Mongodin





Pyramide du Louvre: original work of I.M. Pei/Pyramide du Louvre : œuvre originale d'I.M. Pei  
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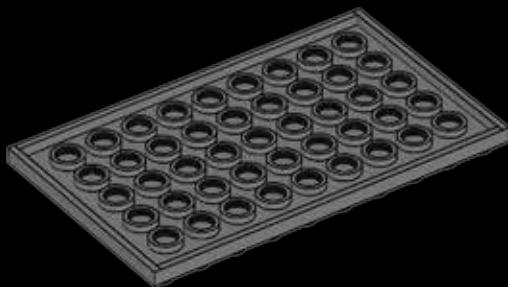


[LEGO.com/brickseparator](http://LEGO.com/brickseparator)



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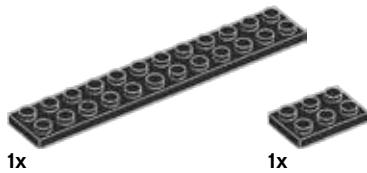
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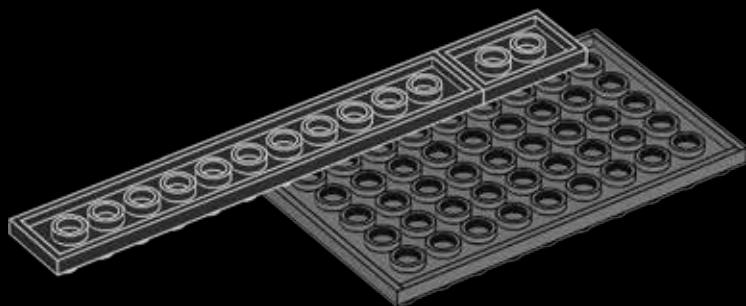
*"Louvre" refers to the word "loup," which means wolf in English, as the area was supposed to be occupied by these predators.*



© Musée du Louvre, Dist RMN/ Paul Maurer



2



« Louvre » fait référence au mot « loup »,  
car on supposait que ce lieu était occupé  
par ces prédateurs.

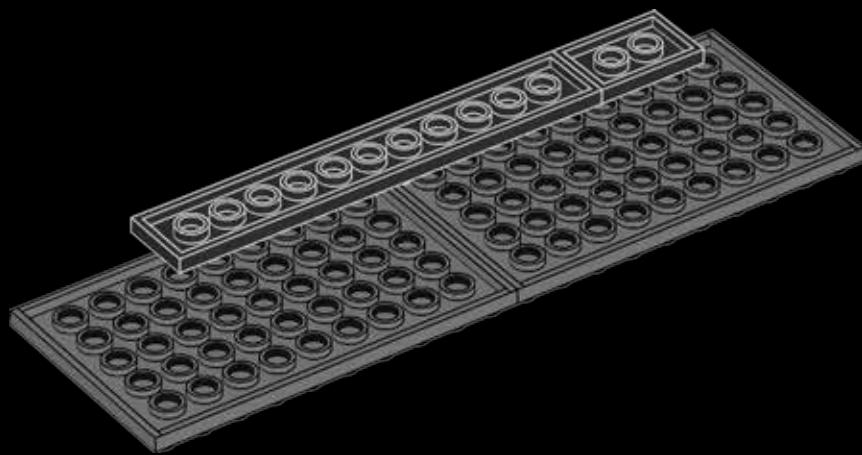


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«Louvre» hace referencia a la palabra francesa «loup», que significa «lobo»; se suponía que estos depredadores ocupaban la zona.

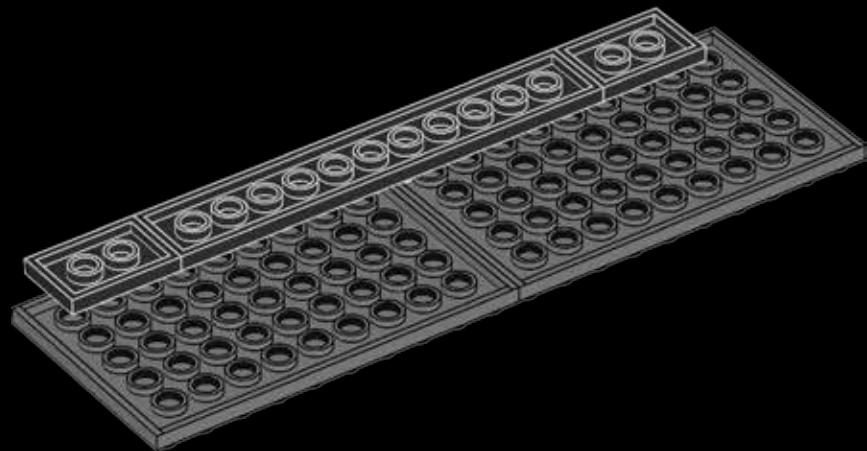


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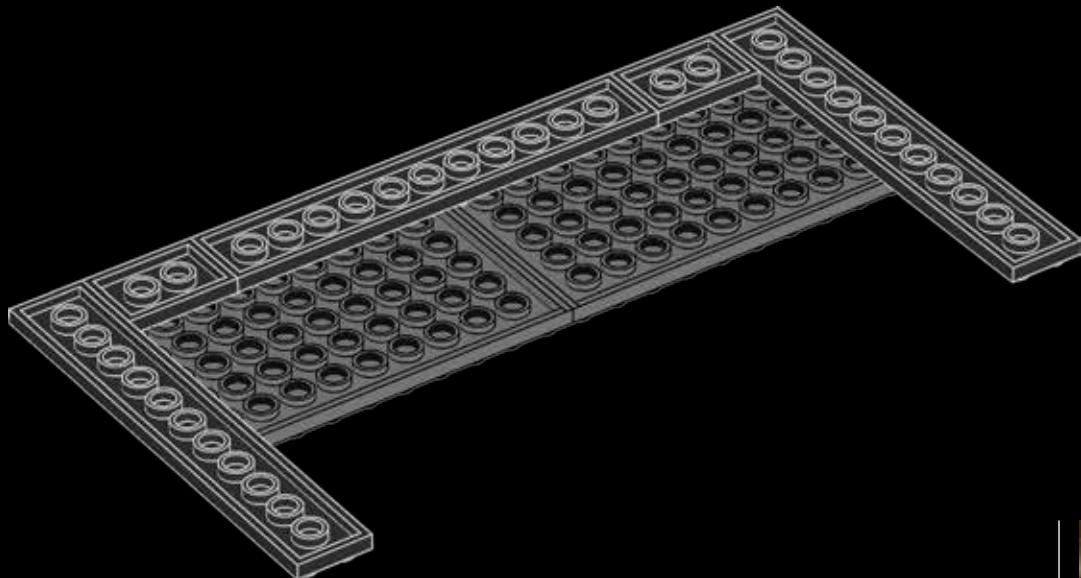
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*Remnants of the original  
12th-century fortress are still  
visible in the crypt.*

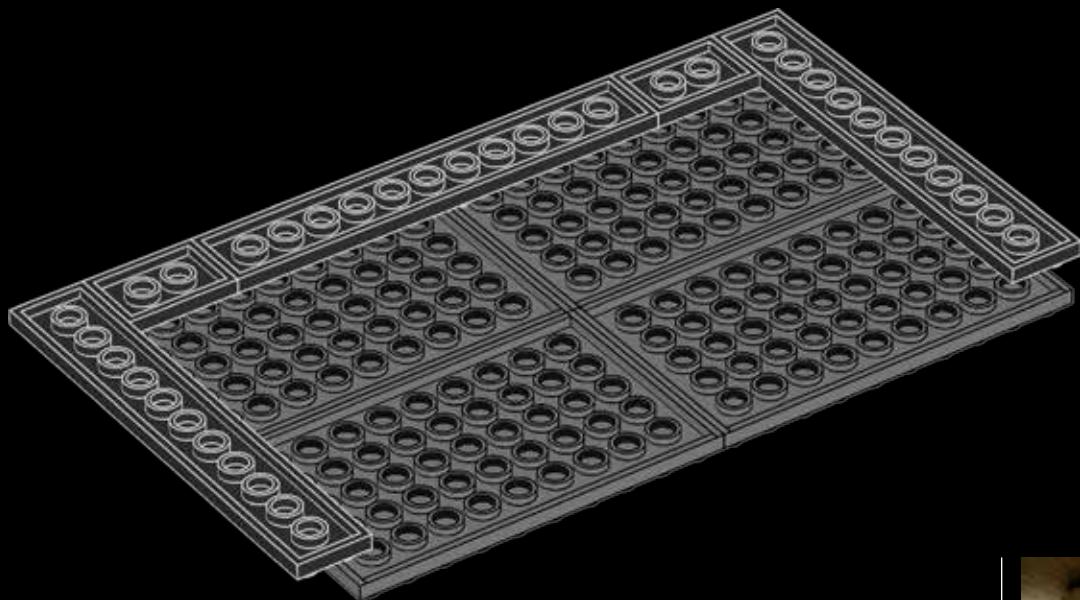


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Des vestiges de la forteresse  
du XI<sup>e</sup> siècle sont toujours  
visibles dans la crypte.

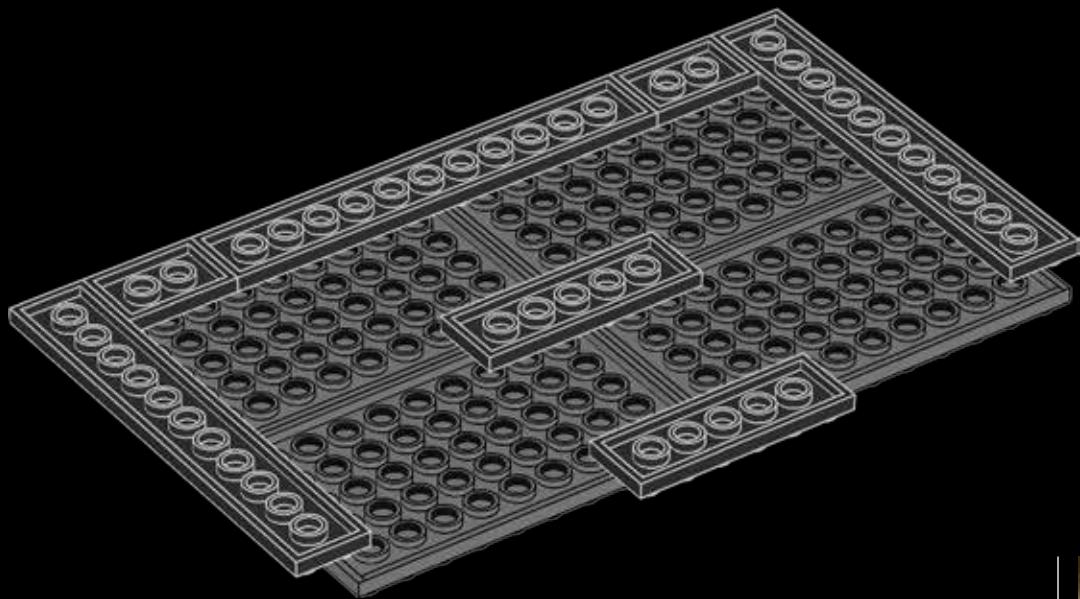


© Musée du Louvre, Dist RMN/Olivier Ouadah



2x

7



*Los restos de la fortaleza  
original del siglo XII pueden  
verse aún en la cripta.*

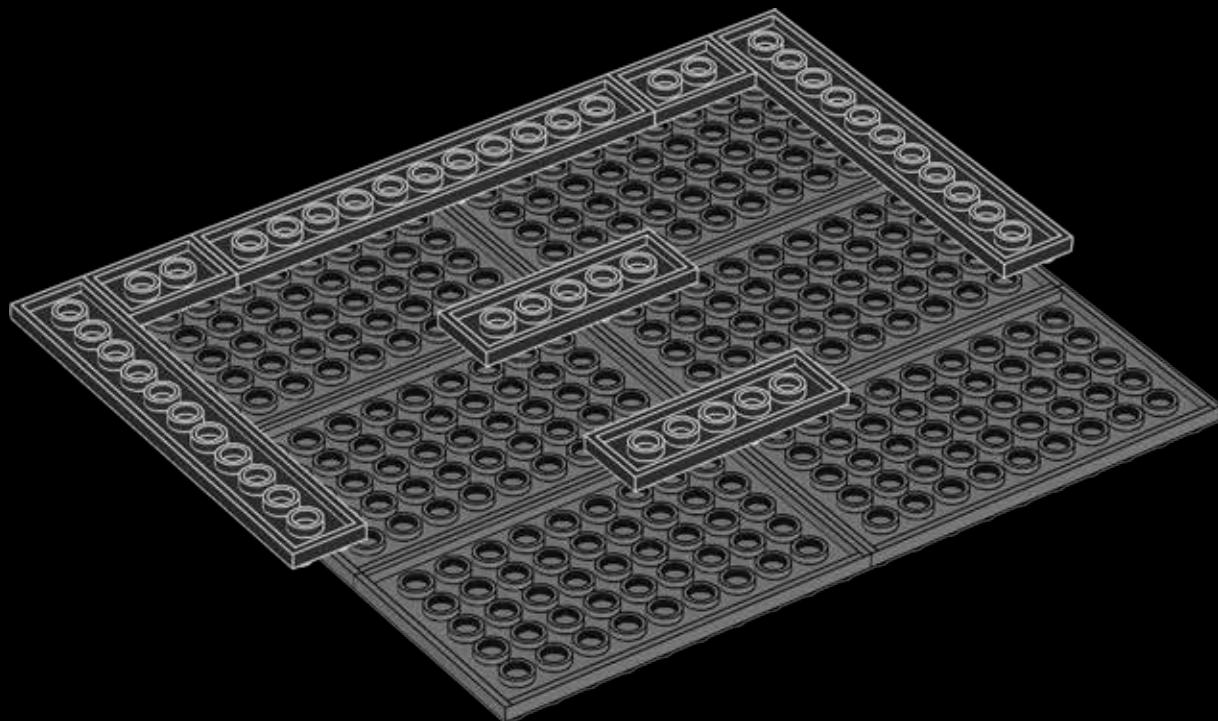


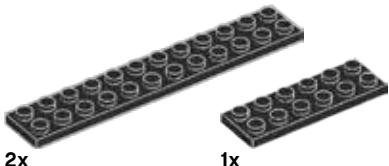
© Musée du Louvre, Dist RMN/Olivier Quétah



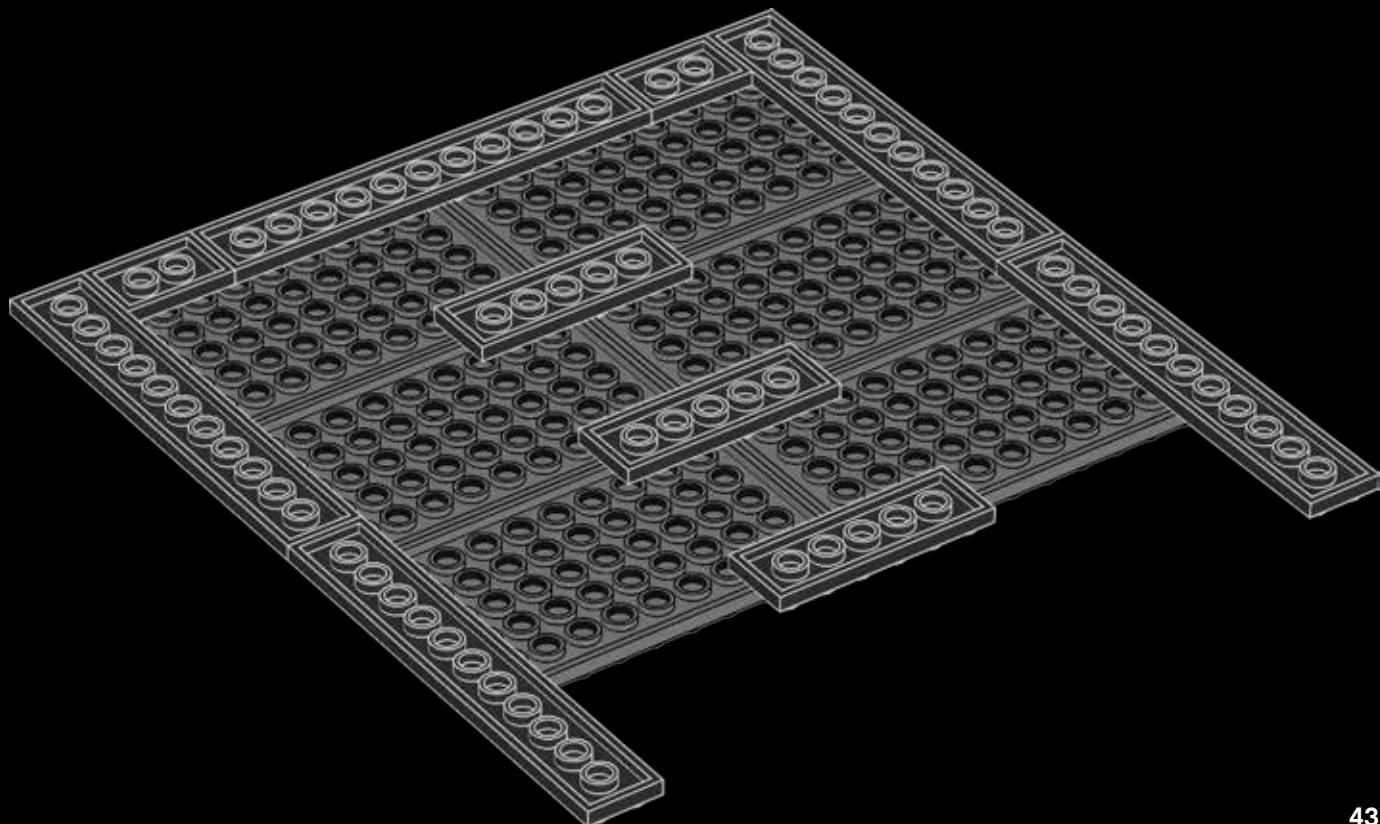
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8





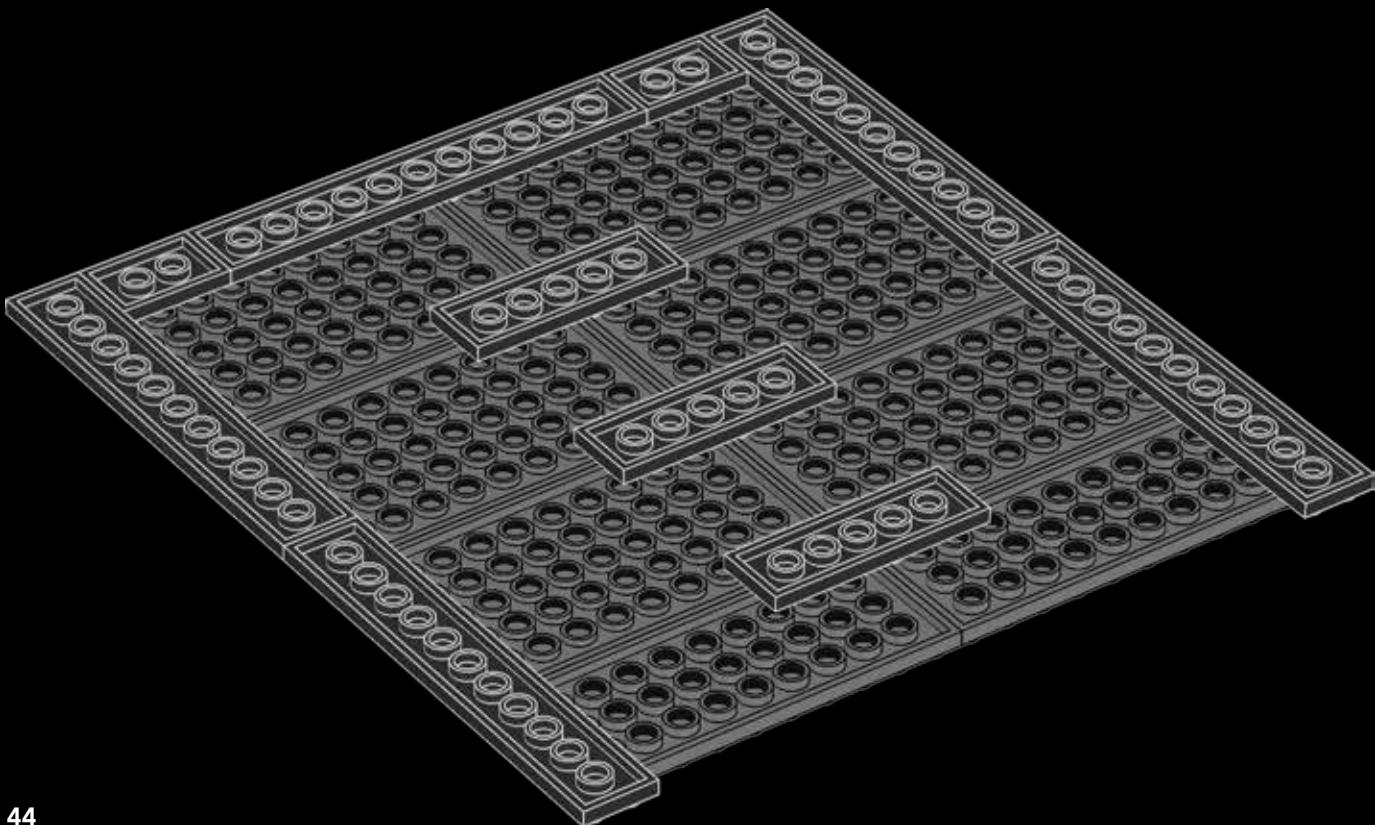
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2x

10

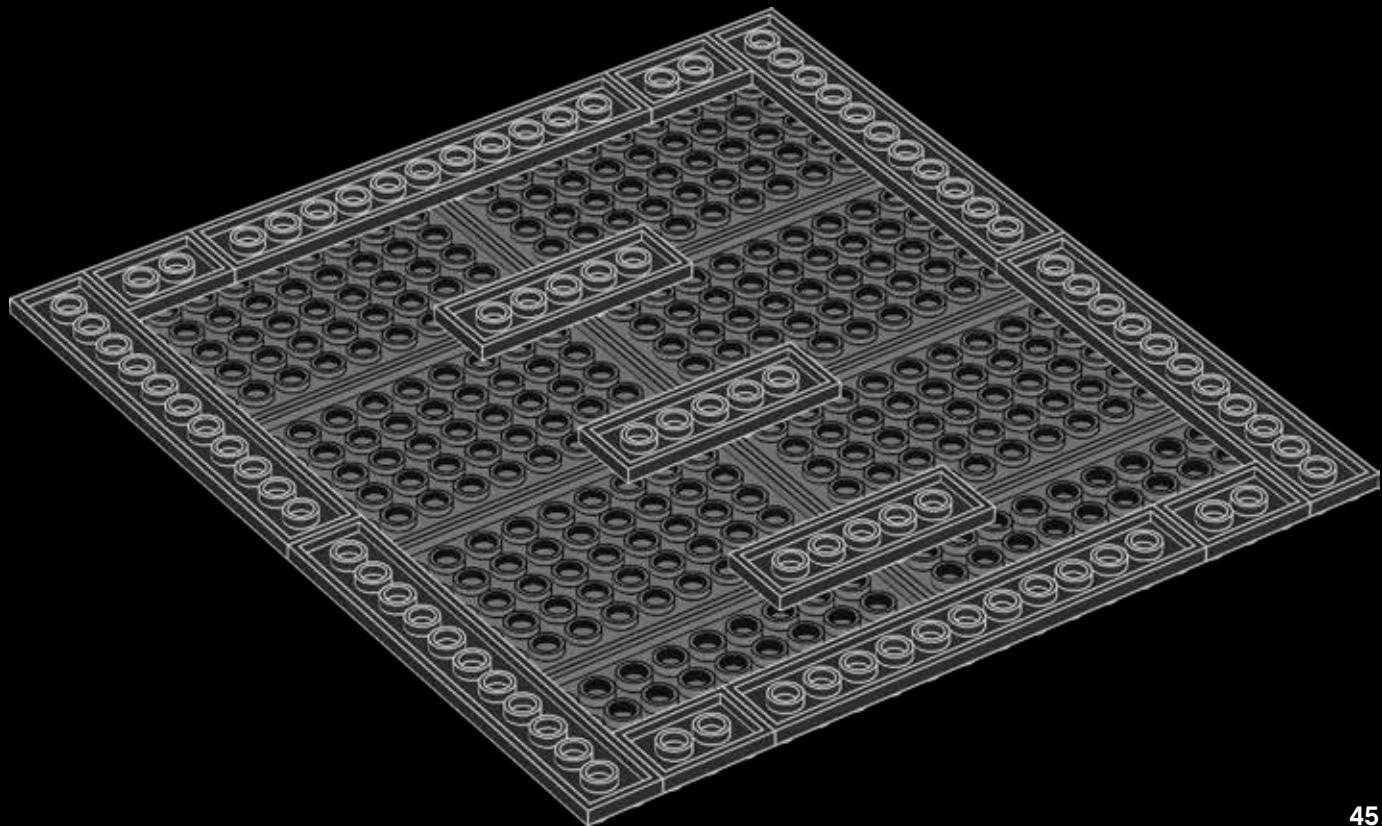


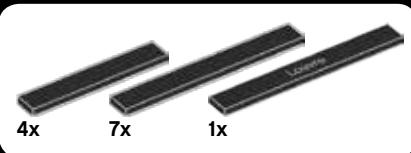


1x

2x

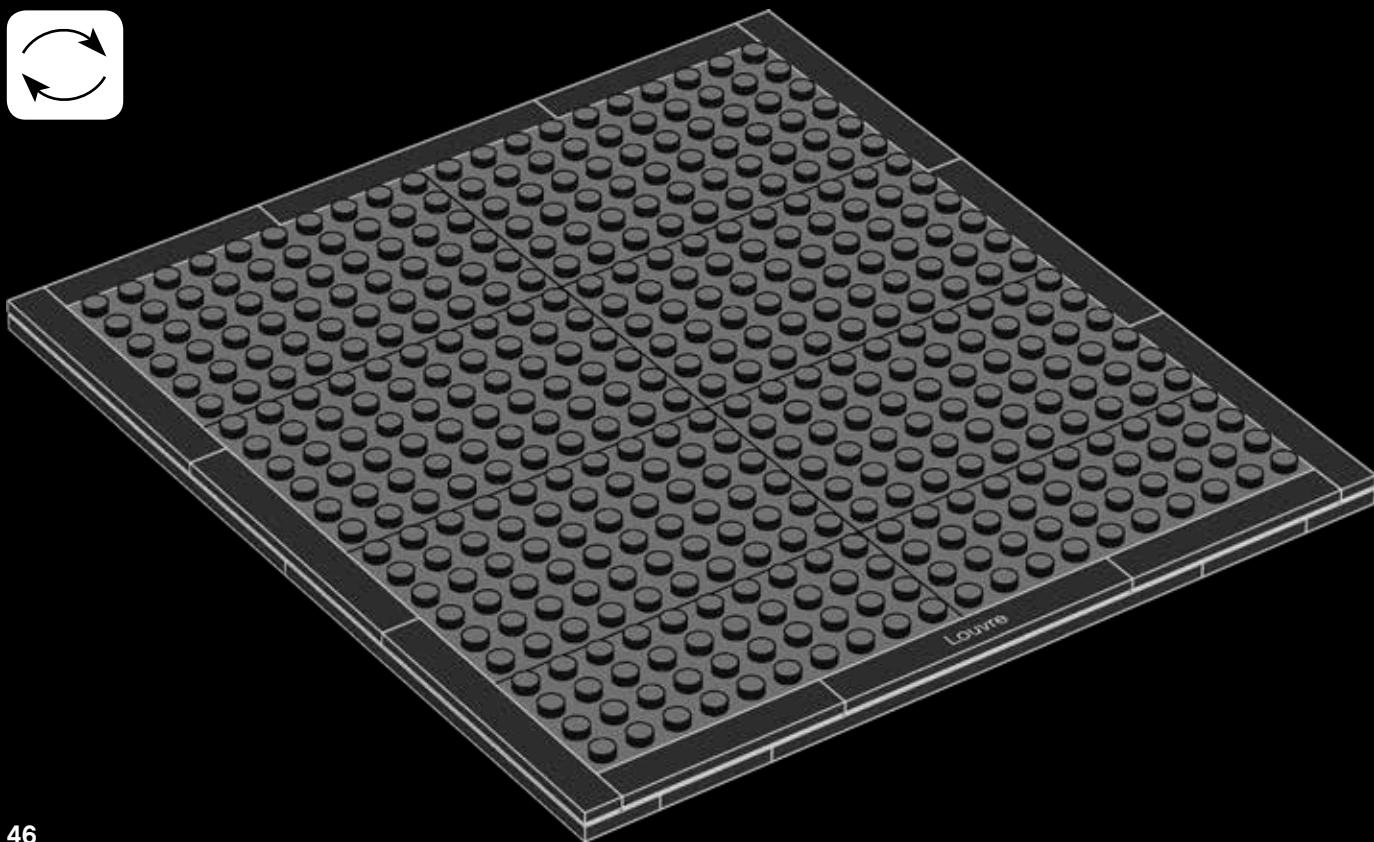
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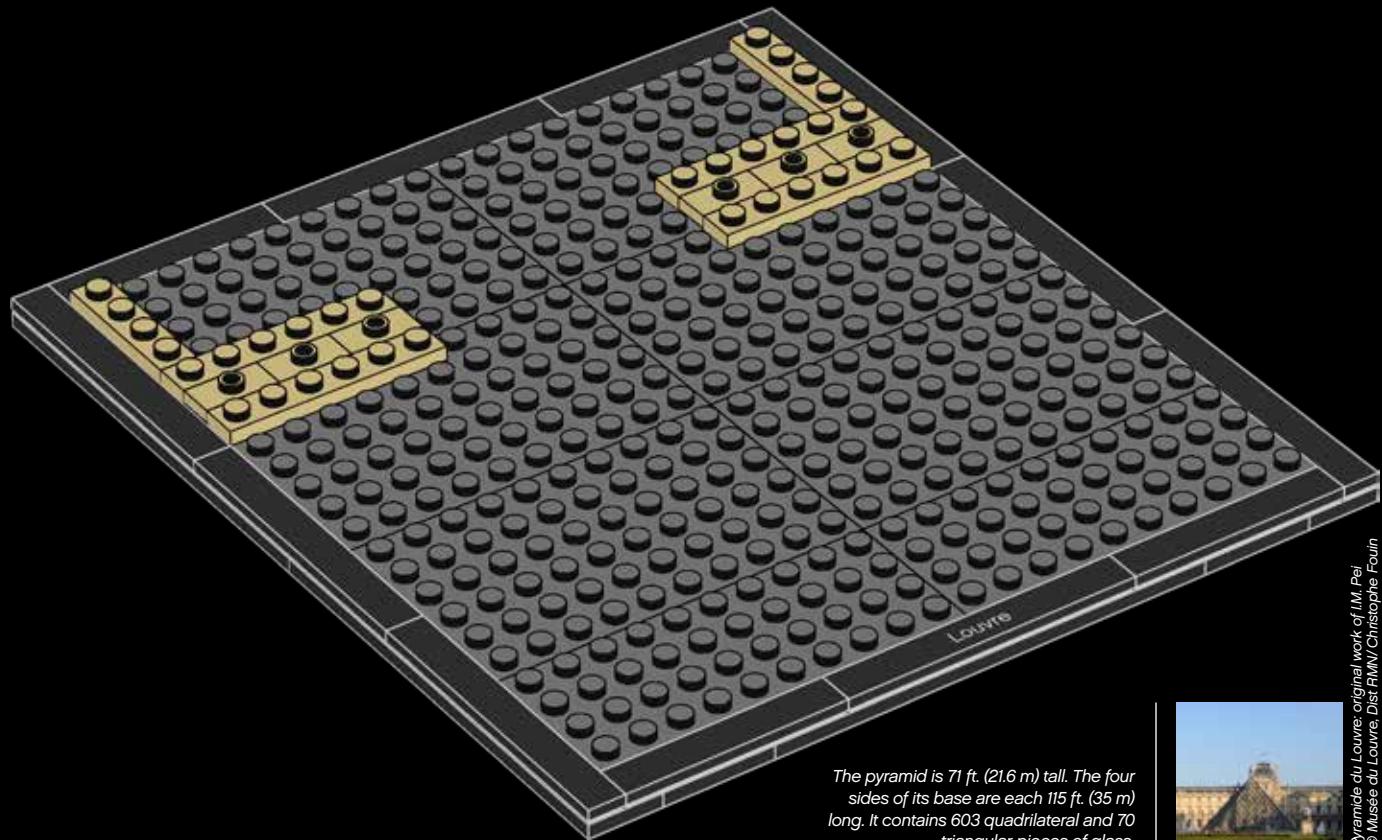
12

1:1





13



The pyramid is 71 ft. (21.6 m) tall. The four sides of its base are each 115 ft. (35 m) long. It contains 603 quadrilateral and 70 triangular pieces of glass.



Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist RMN/Christophe Fouin



2x

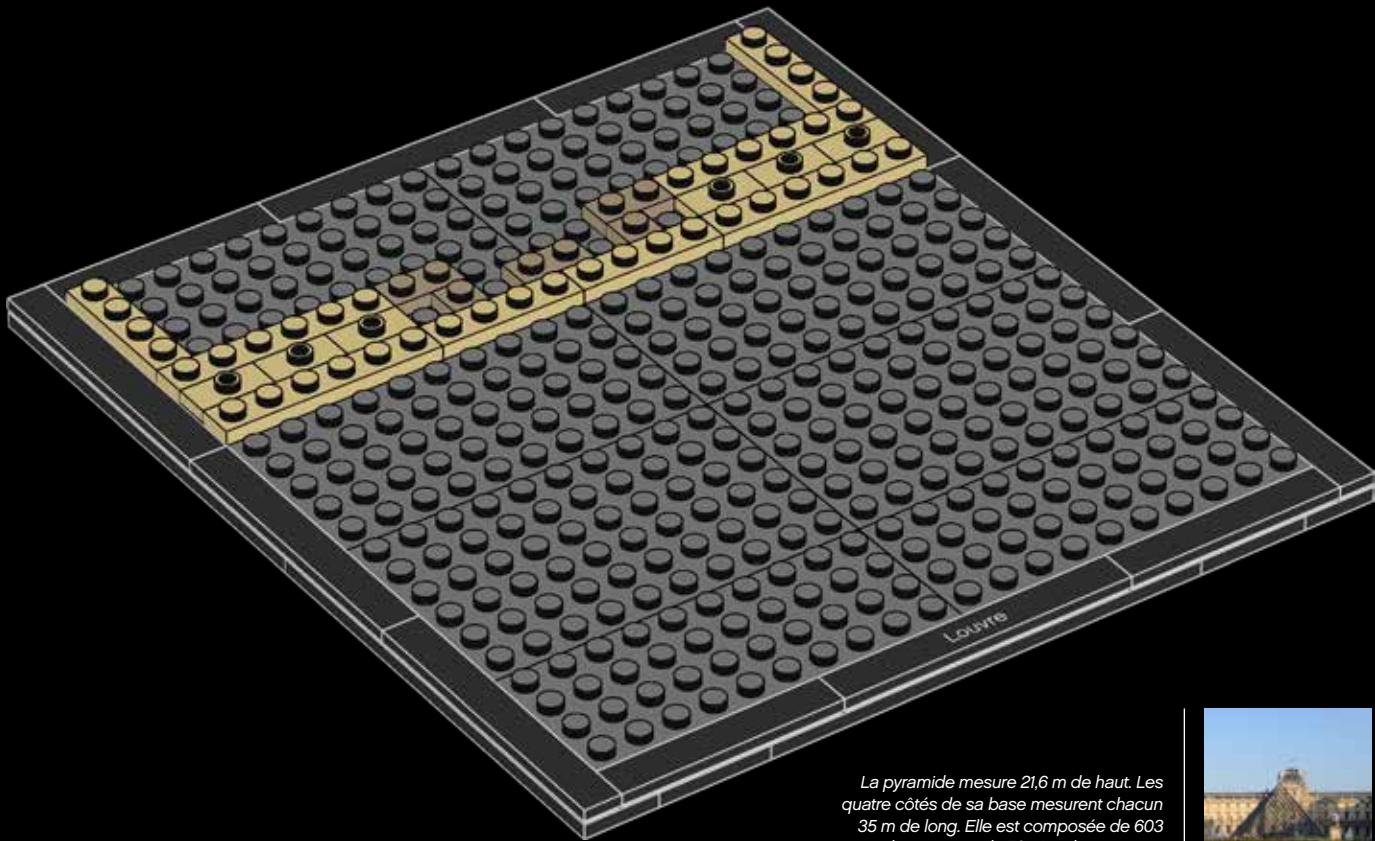


3x



2x

# 14



La pyramide mesure 21,6 m de haut. Les quatre côtés de sa base mesurent chacun 35 m de long. Elle est composée de 603 losanges et de 70 triangles en verre.



Pyramide du Louvre : œuvre originale d'I.M. Pei  
© Musée du Louvre, Dist RMN/Christophe Fouin



1x

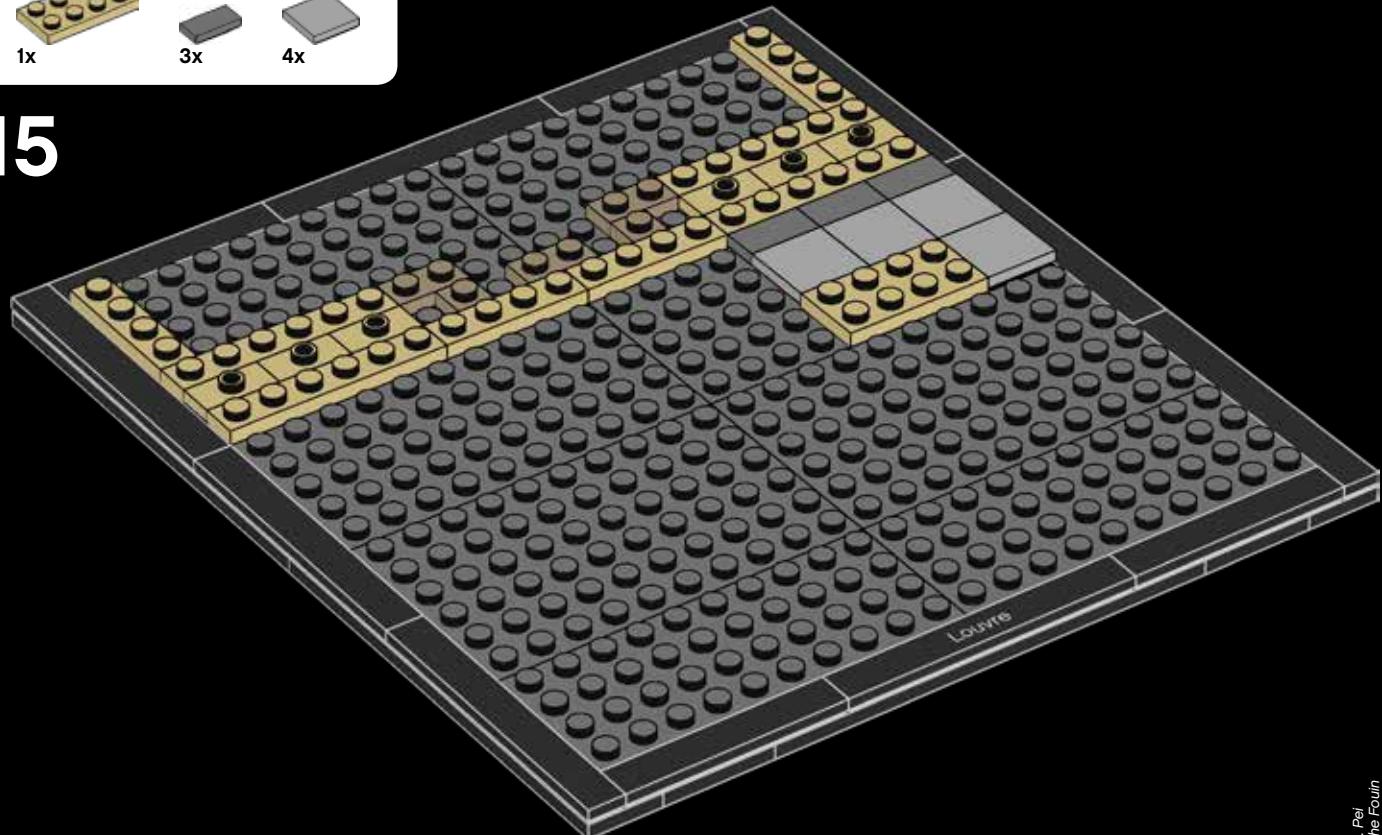


3x



4x

15



La pirámide posee 21,6 m de altura. Los cuatro lados de la base miden 35 m de longitud cada uno. Contiene 603 piezas de vidrio cuadrilaterales y 70 triangulares.

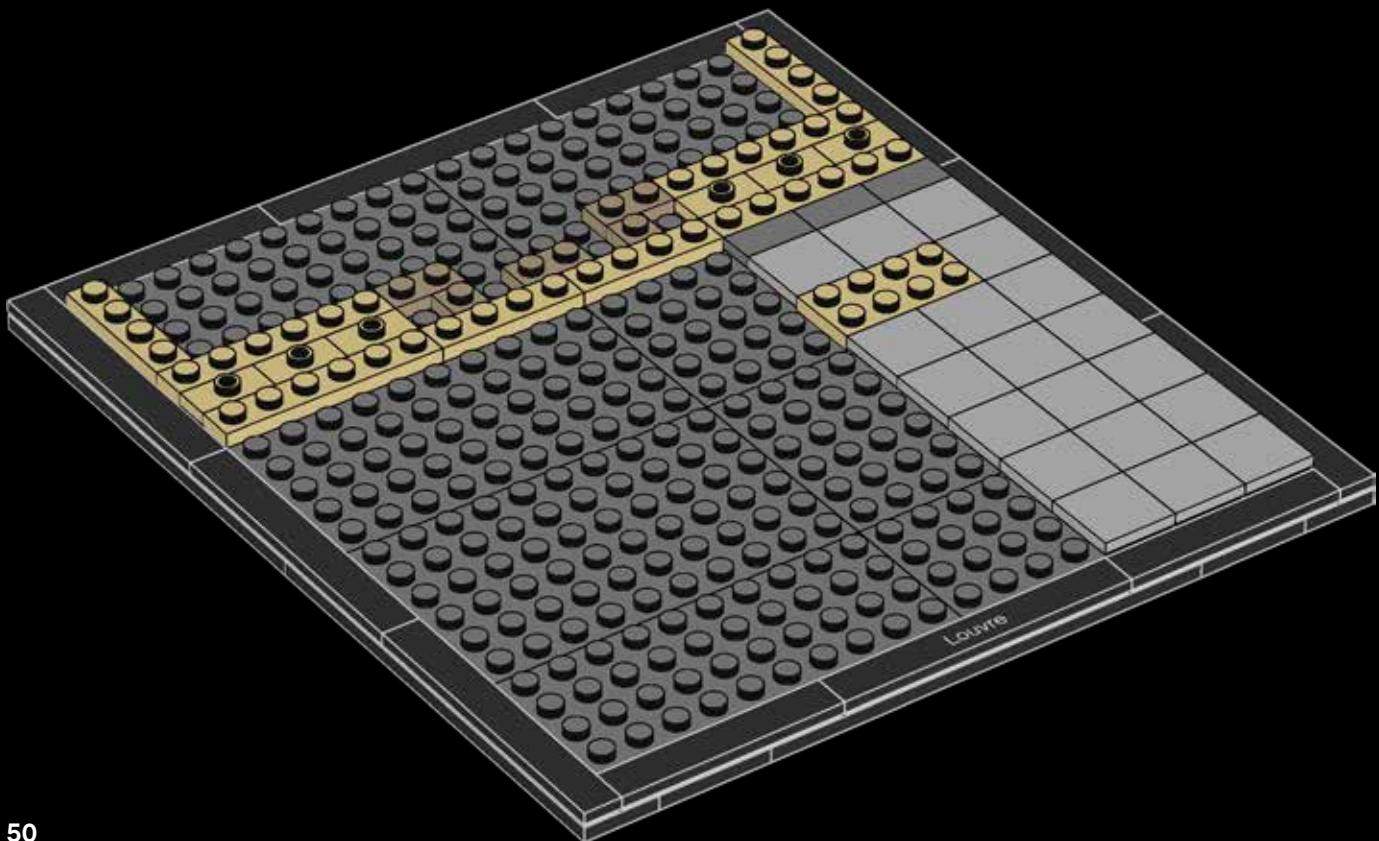
Pyramide du Louvre: original work of I.M. Pei. © Musée du Louvre, Dist RMN/Christophe Fouin

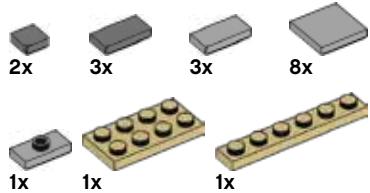




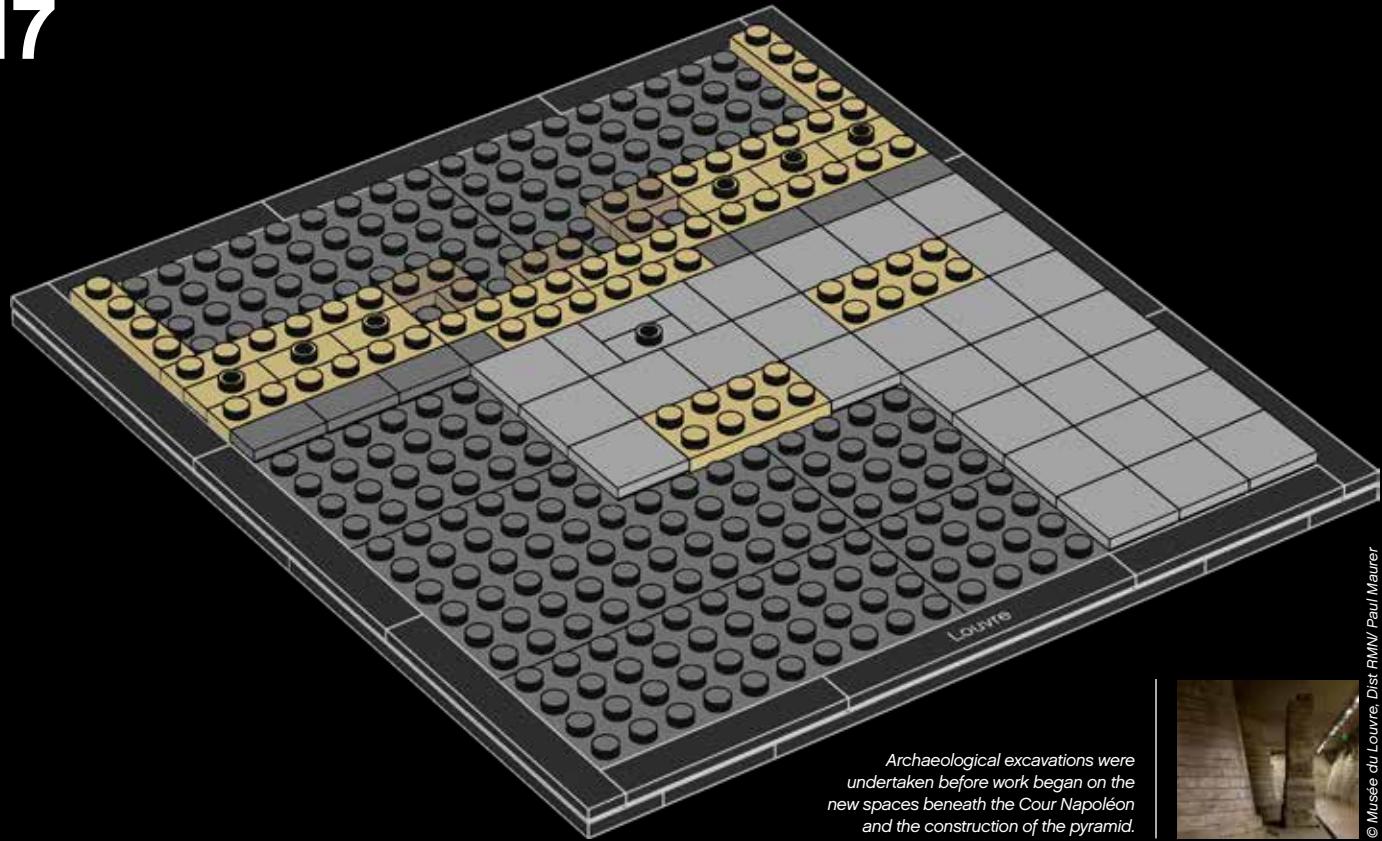
15x

16





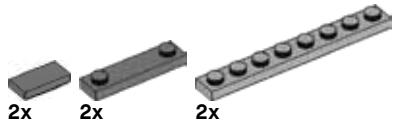
17



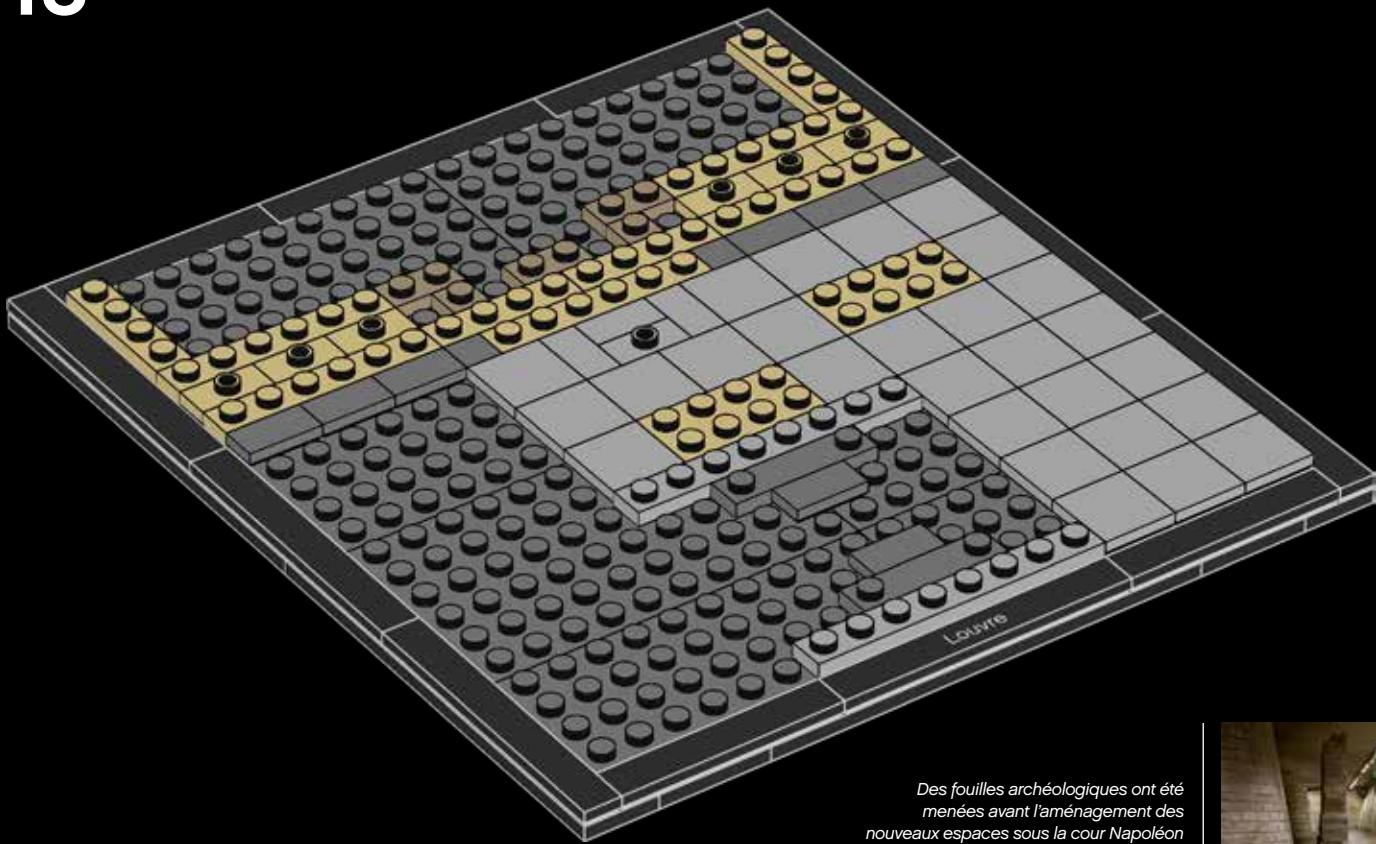
*Archaeological excavations were undertaken before work began on the new spaces beneath the Cour Napoléon and the construction of the pyramid.*



© Musée du Louvre, Dist RMN/ Paul Maurer



18



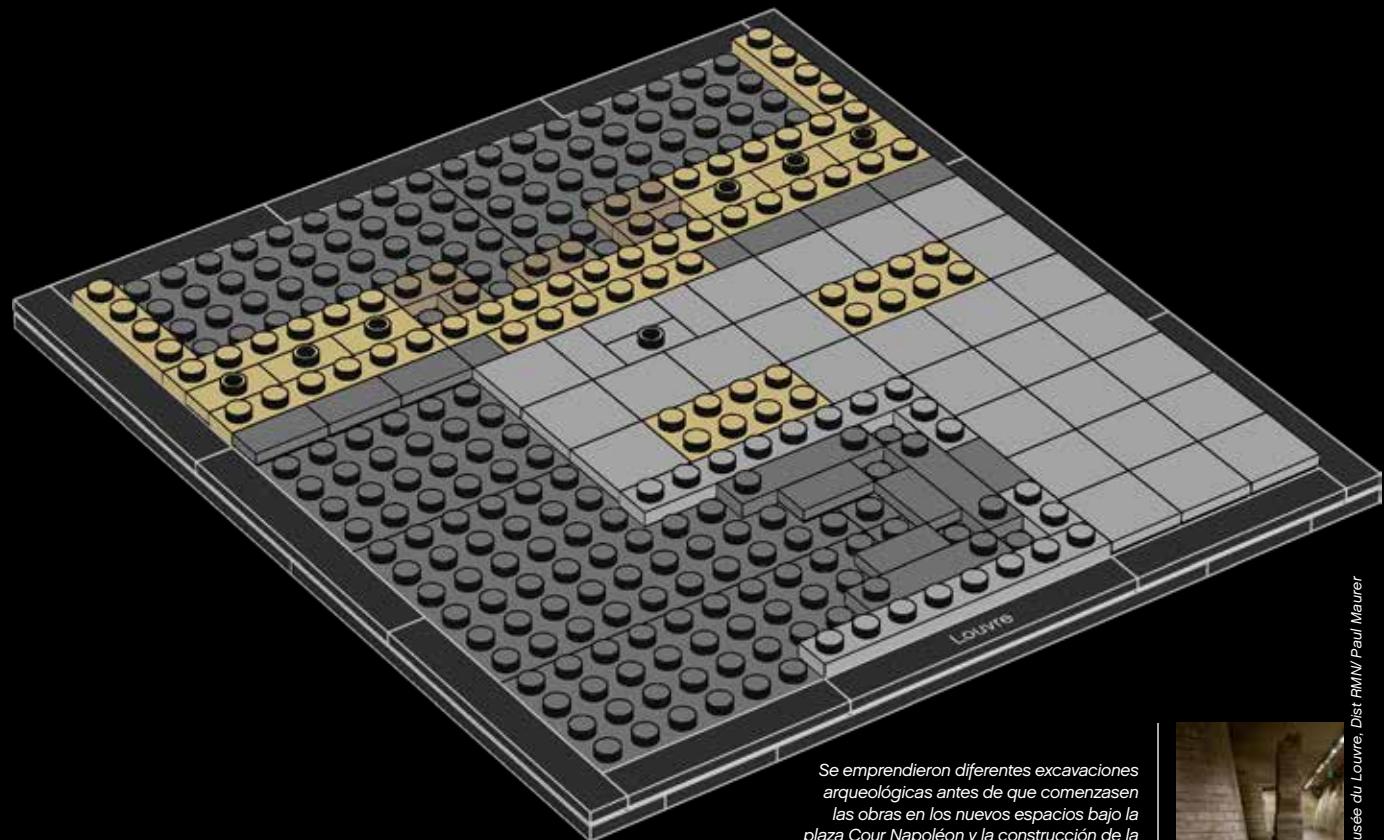
Des fouilles archéologiques ont été menées avant l'aménagement des nouveaux espaces sous la cour Napoléon et la construction de la pyramide.



© Musée du Louvre, Dist RMN/Paul Maurer



19



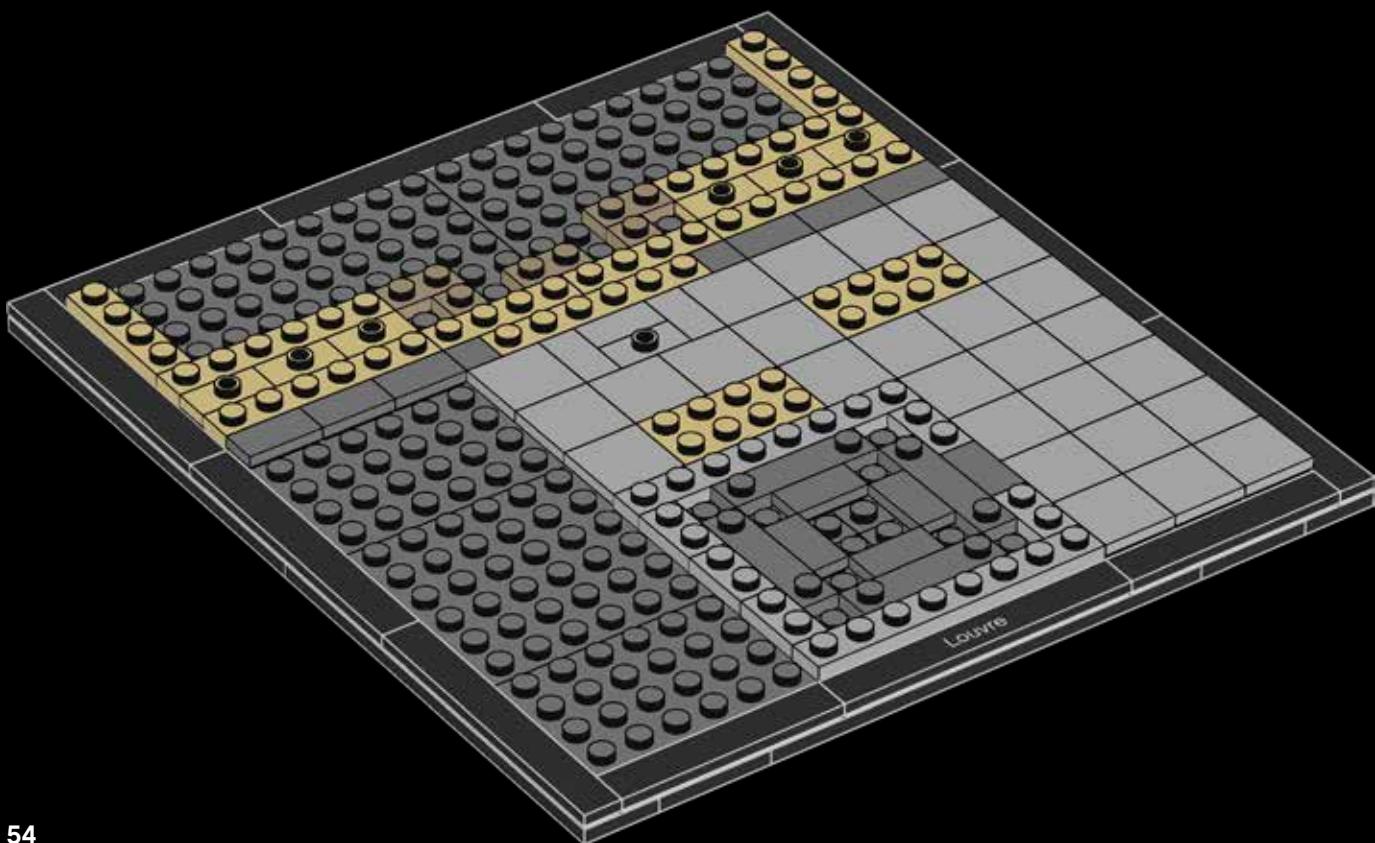
*Se emprendieron diferentes excavaciones arqueológicas antes de que comenzasen las obras en los nuevos espacios bajo la plaza Cour Napoléon y la construcción de la pirámide.*



© Musée du Louvre, Dist RMN/Paul Maurer



20





1x

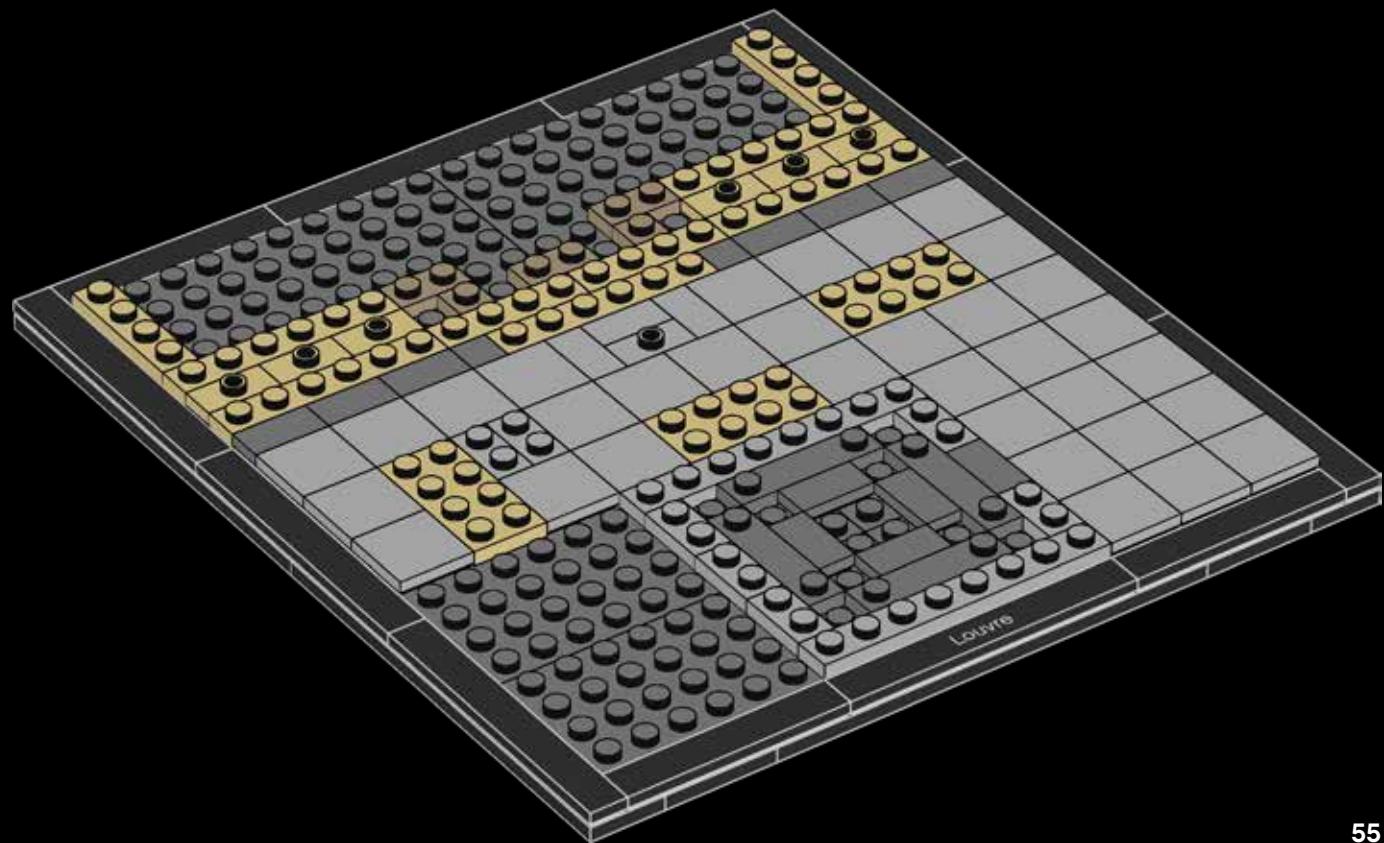


2x



6x

21





1x



2x

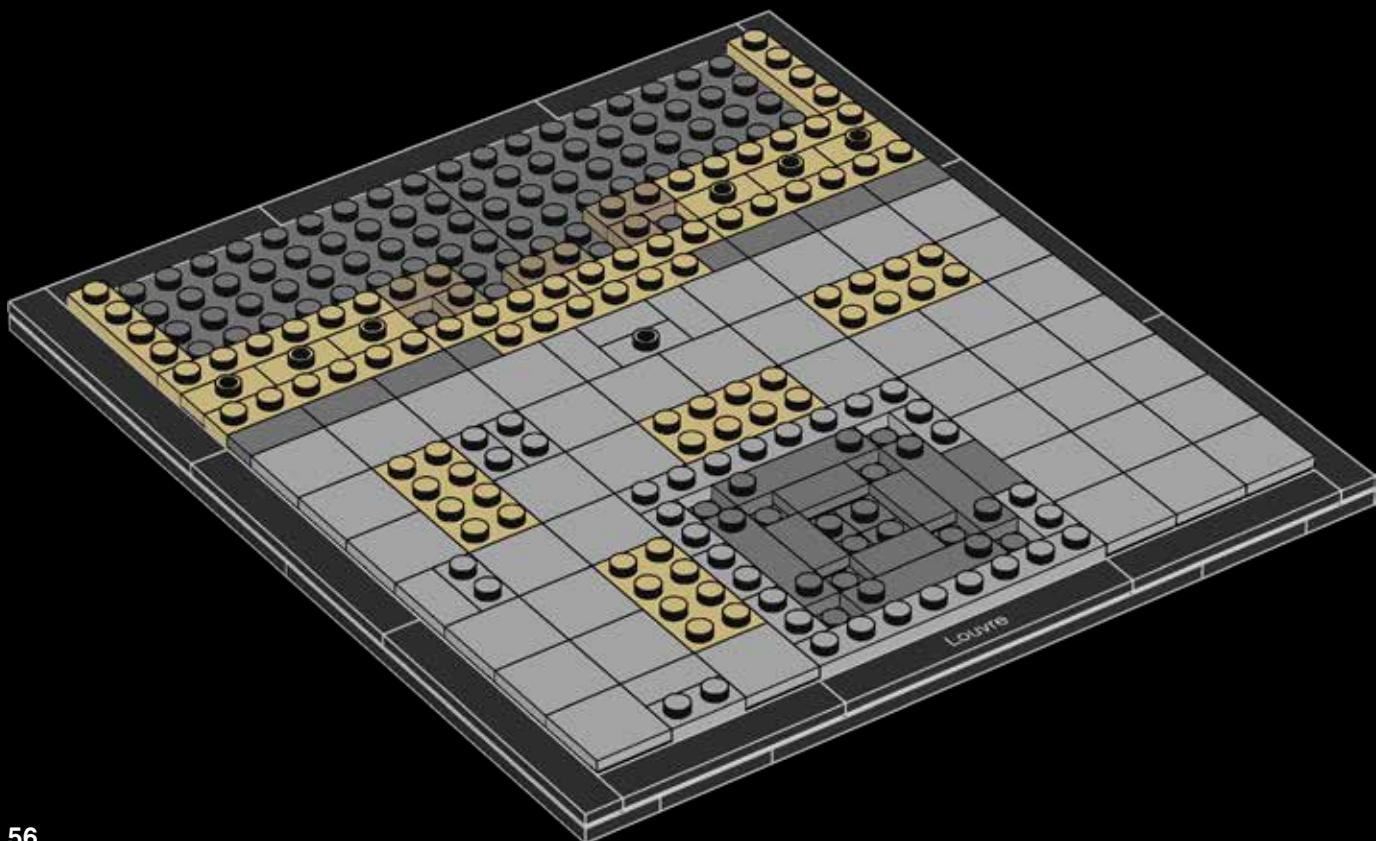


8x



2x

22



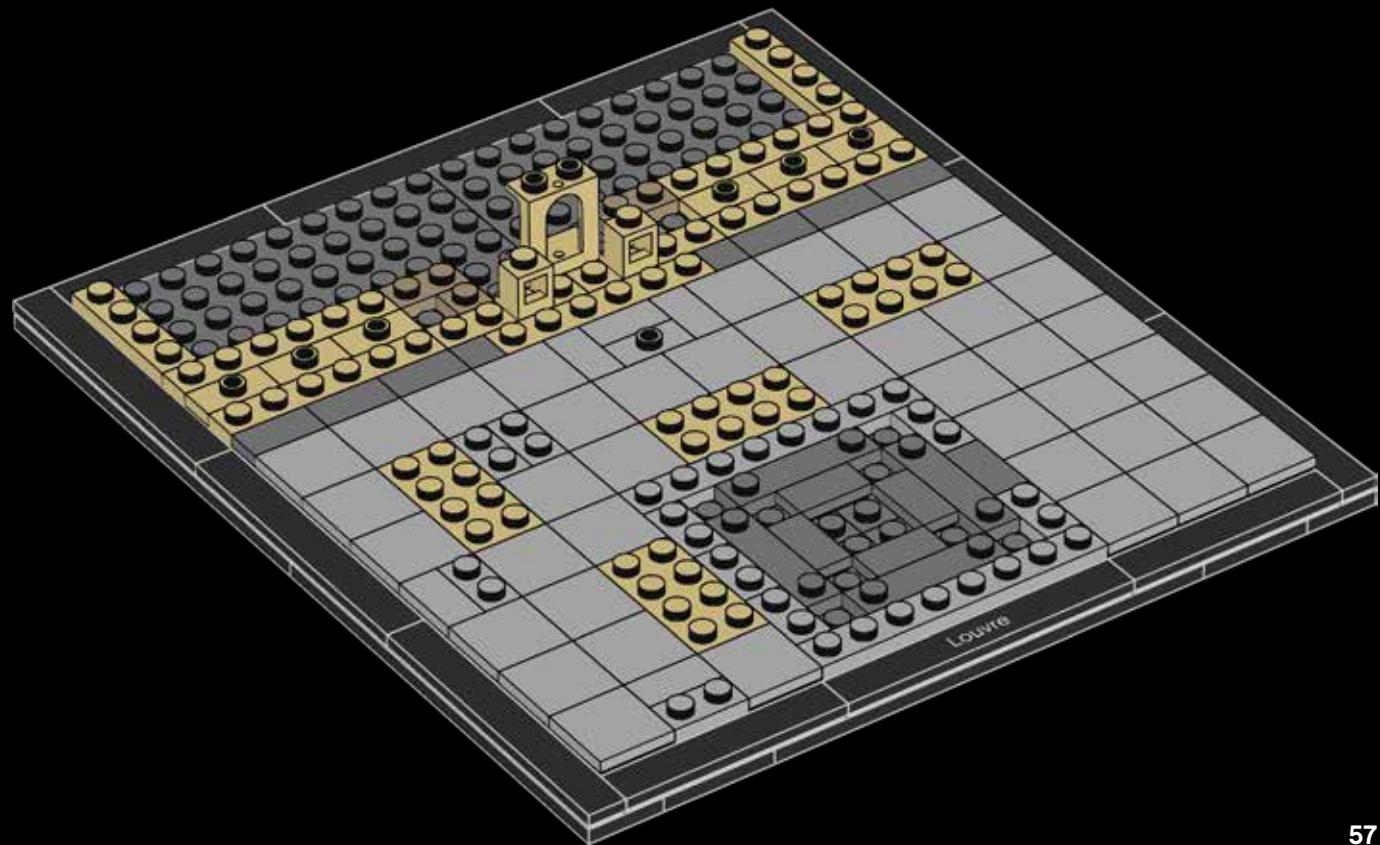


2x



1x

23



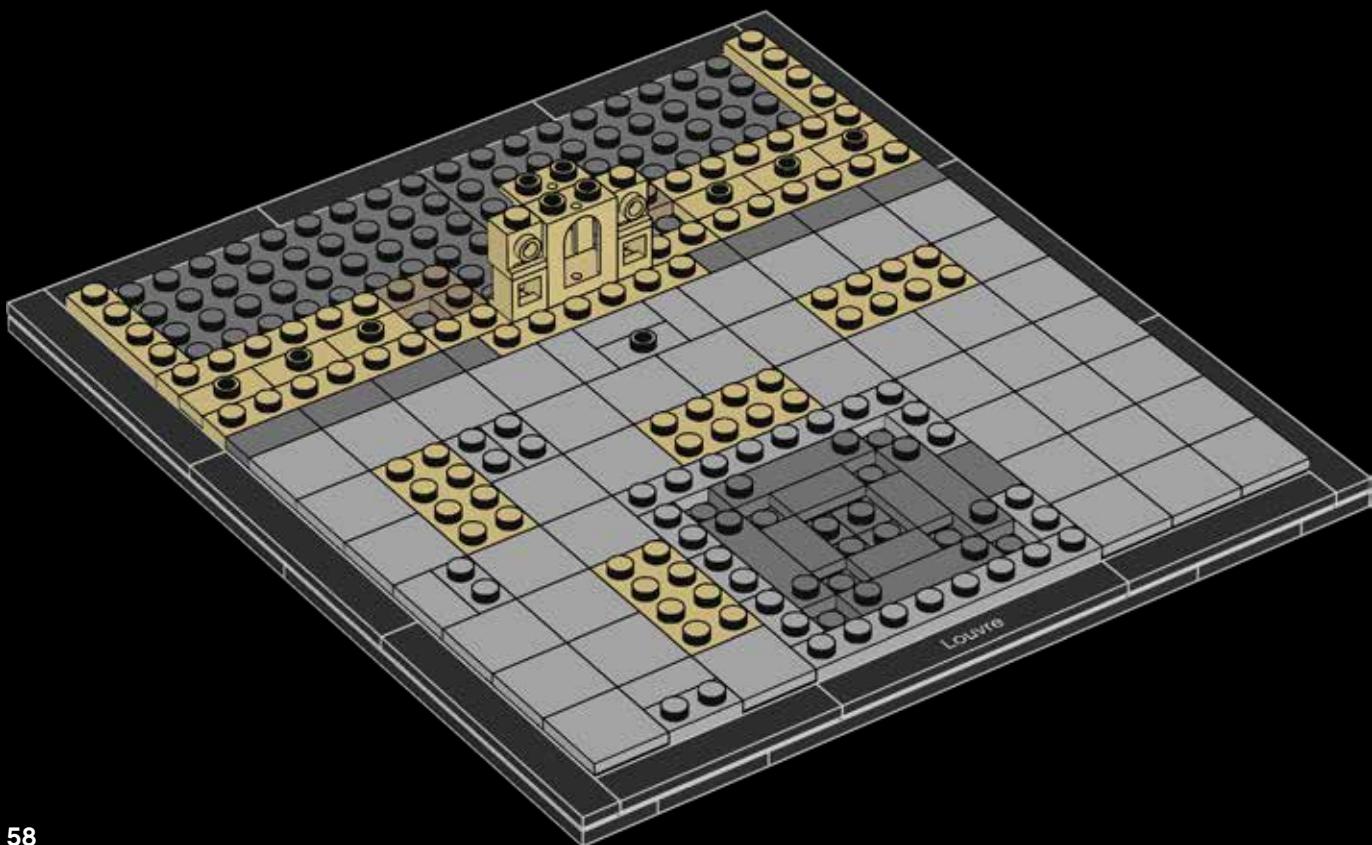


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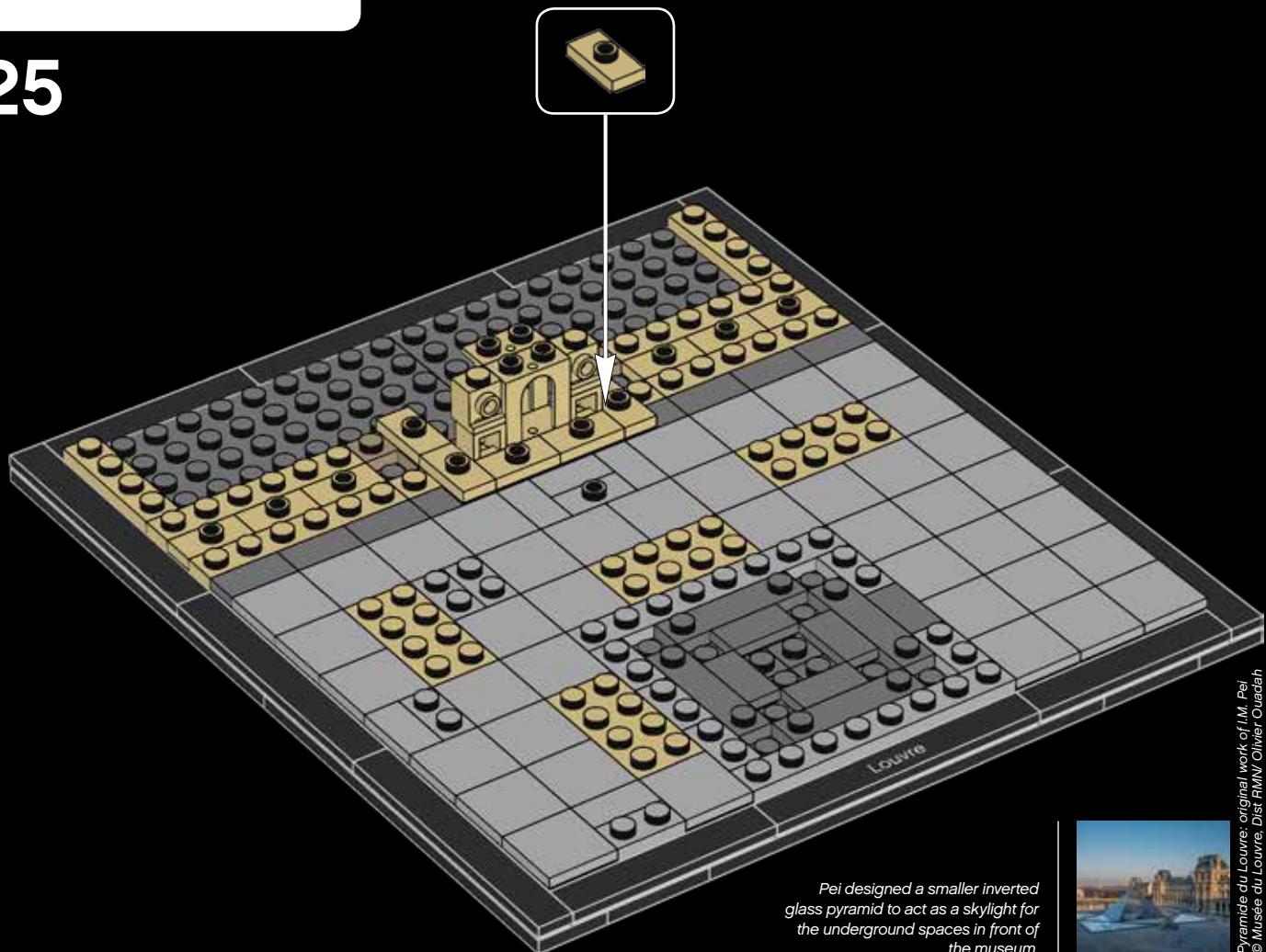
1x

24





25



*Pei designed a smaller inverted glass pyramid to act as a skylight for the underground spaces in front of the museum.*



*Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist RMN/Olivier Ouedah*



4x

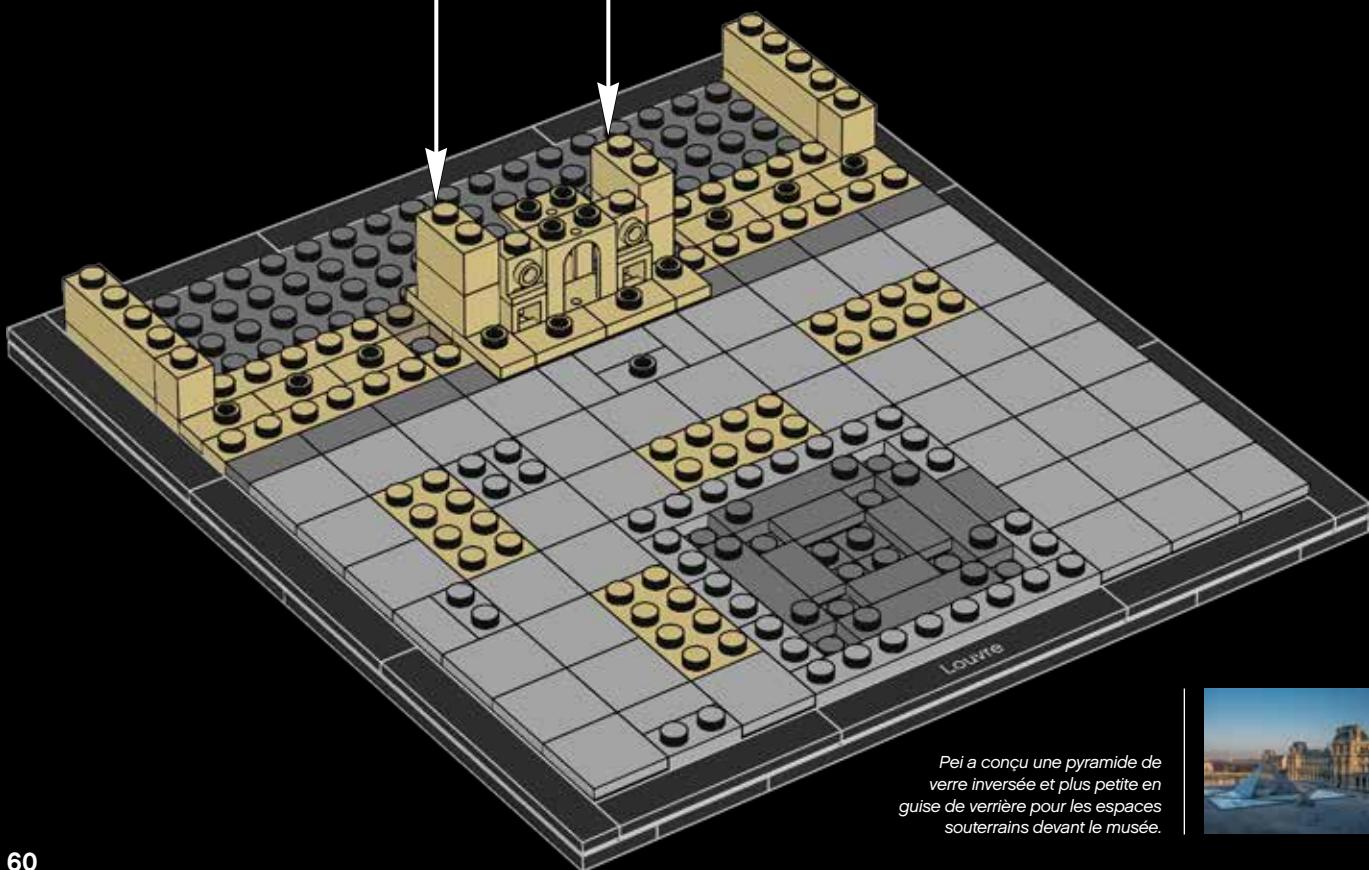
2x

2x

26



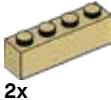
2x



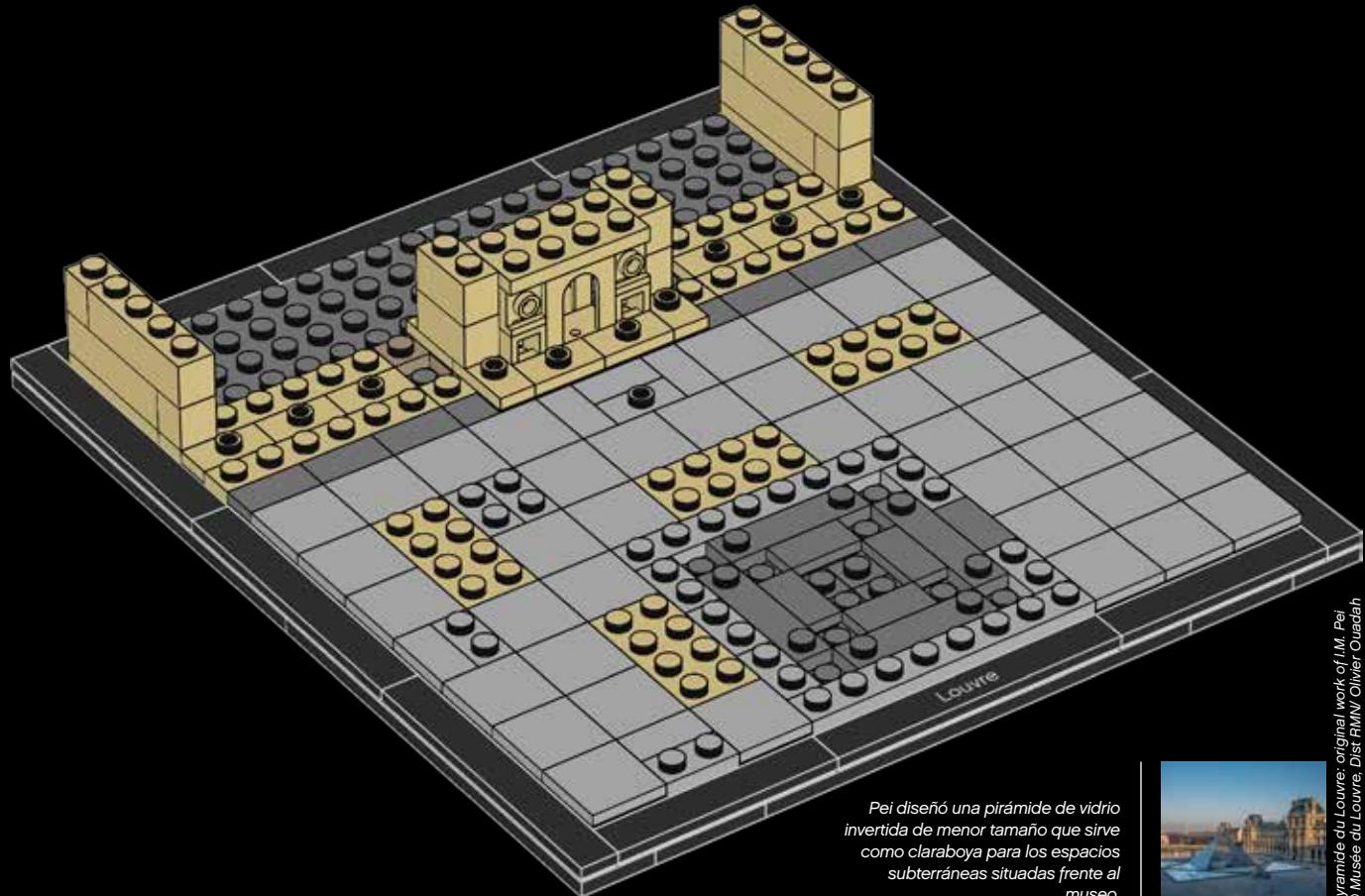
Pei a conçu une pyramide de verre inversée et plus petite en guise de verrière pour les espaces souterrains devant le musée.



Pyramide du Louvre : œuvre originale d'I.M. Pei  
© Musée du Louvre, Dist RMN/Olivier Ouadah



27



Pei diseñó una pirámide de vidrio invertida de menor tamaño que sirve como claraboya para los espacios subterráneos situadas frente al museo.



Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist RMN/Olivier Ouedah

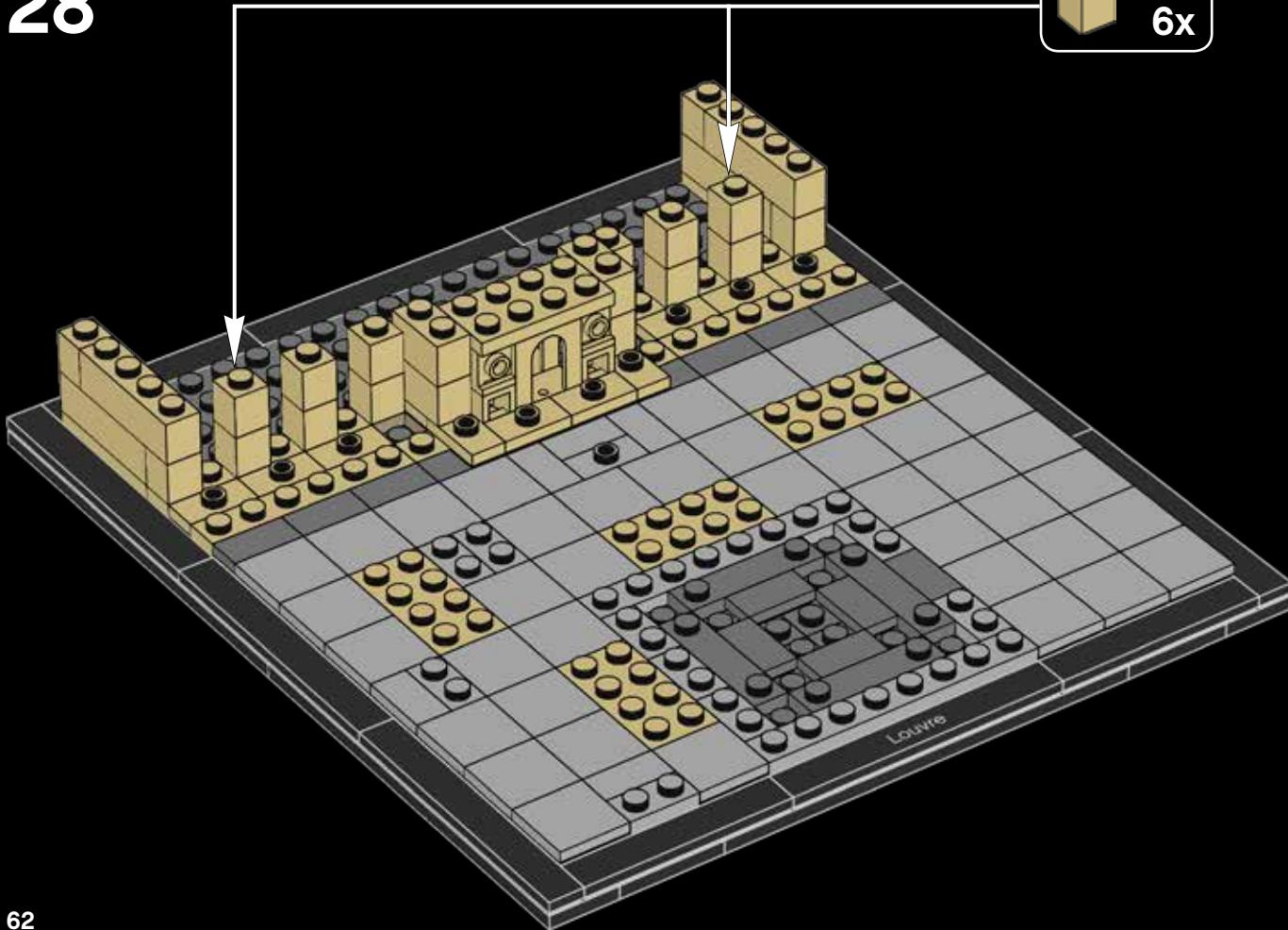


12x



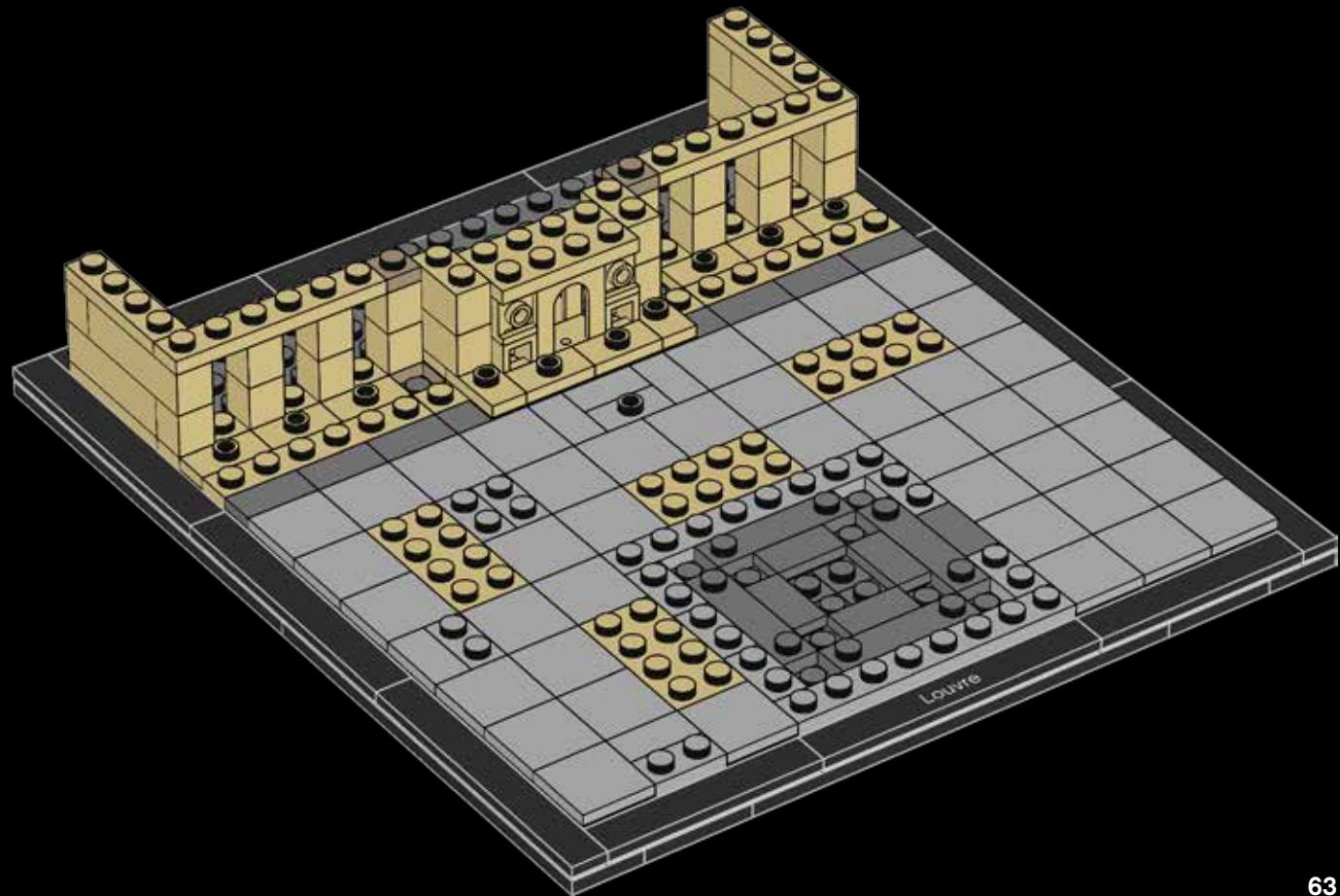
6x

28





29



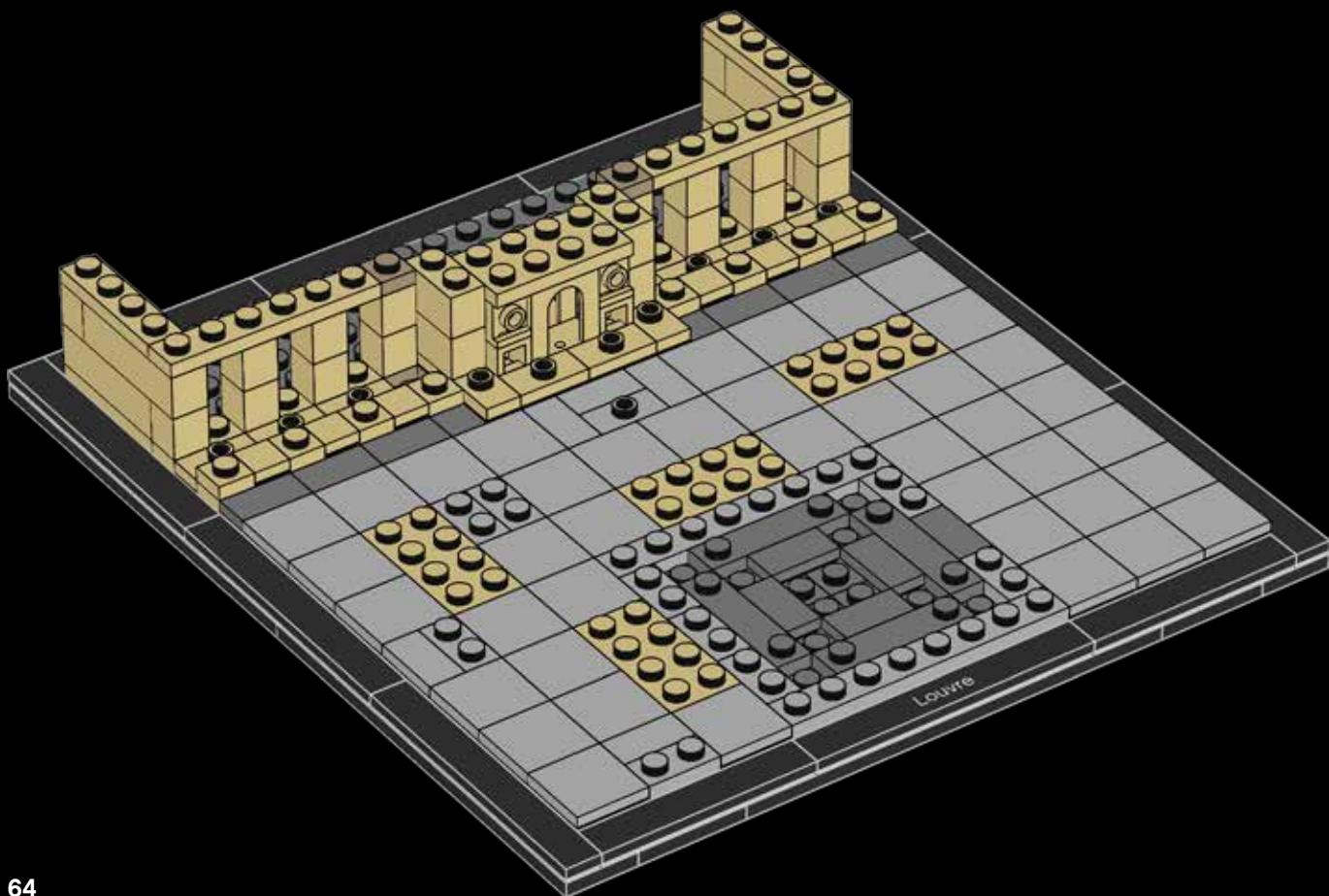


6x



8x

30

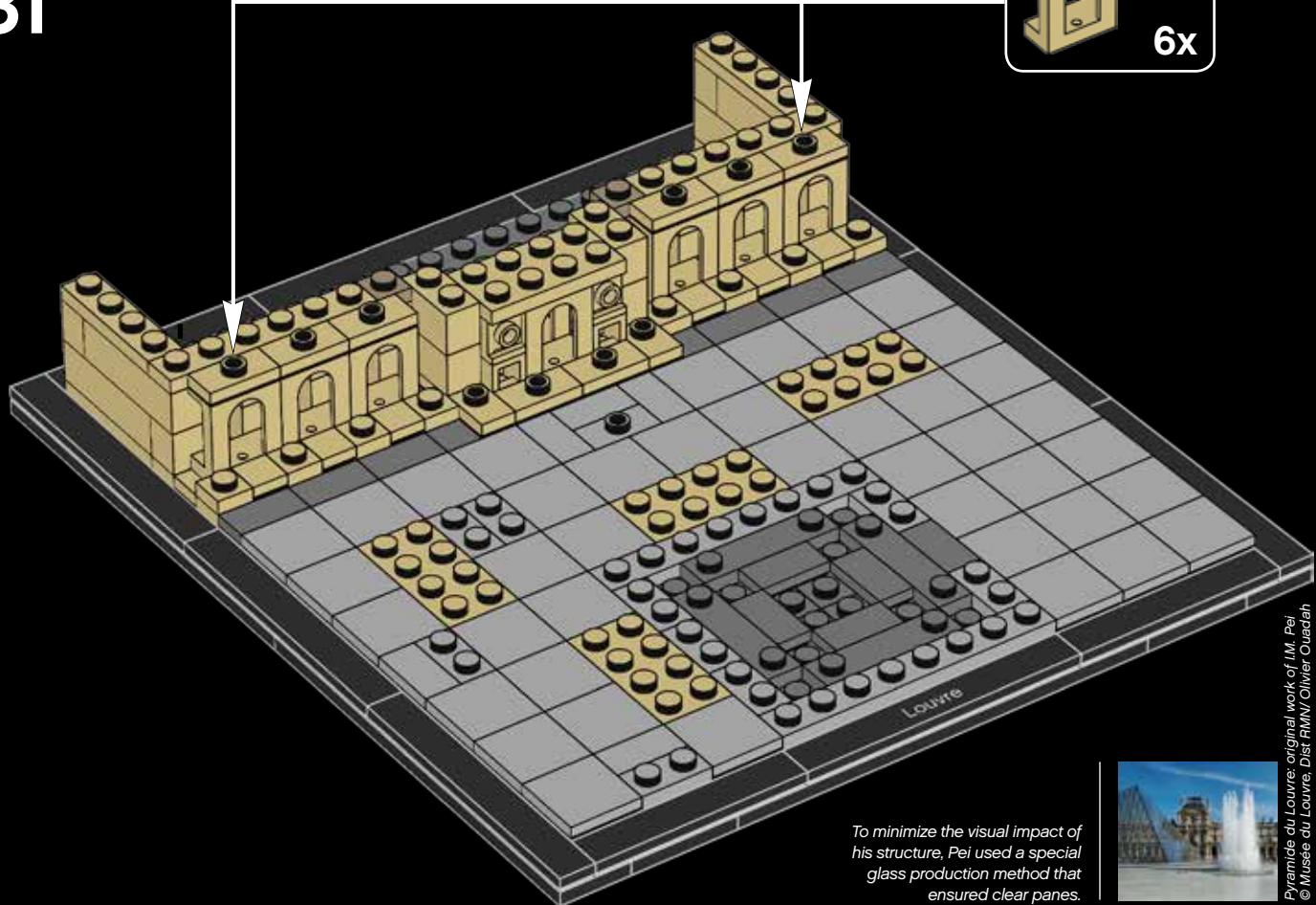




31



6x



*To minimize the visual impact of his structure, Pei used a special glass production method that ensured clear panes.*



Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist. RMN/Olivier Quaïah

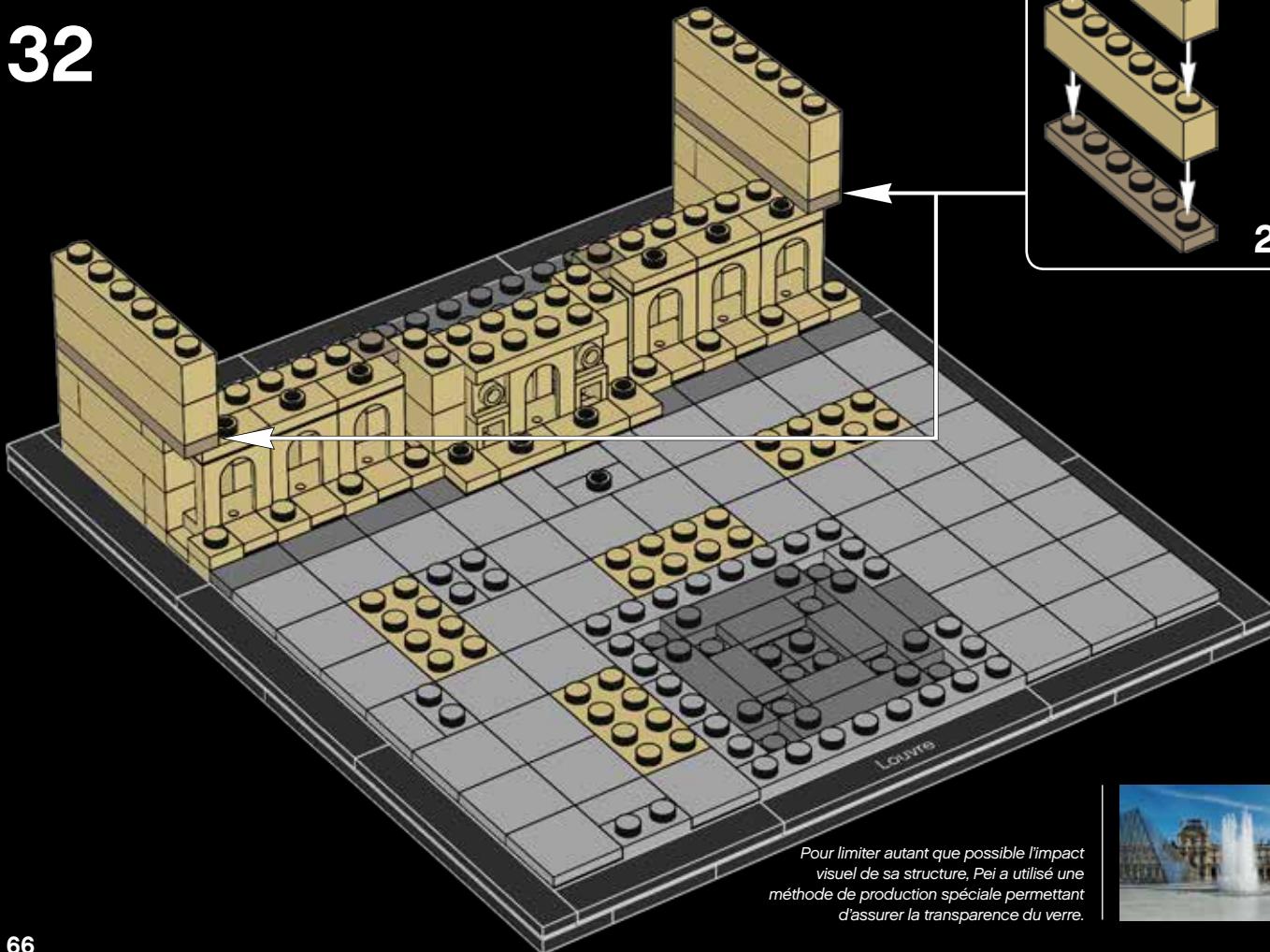


4x



2x

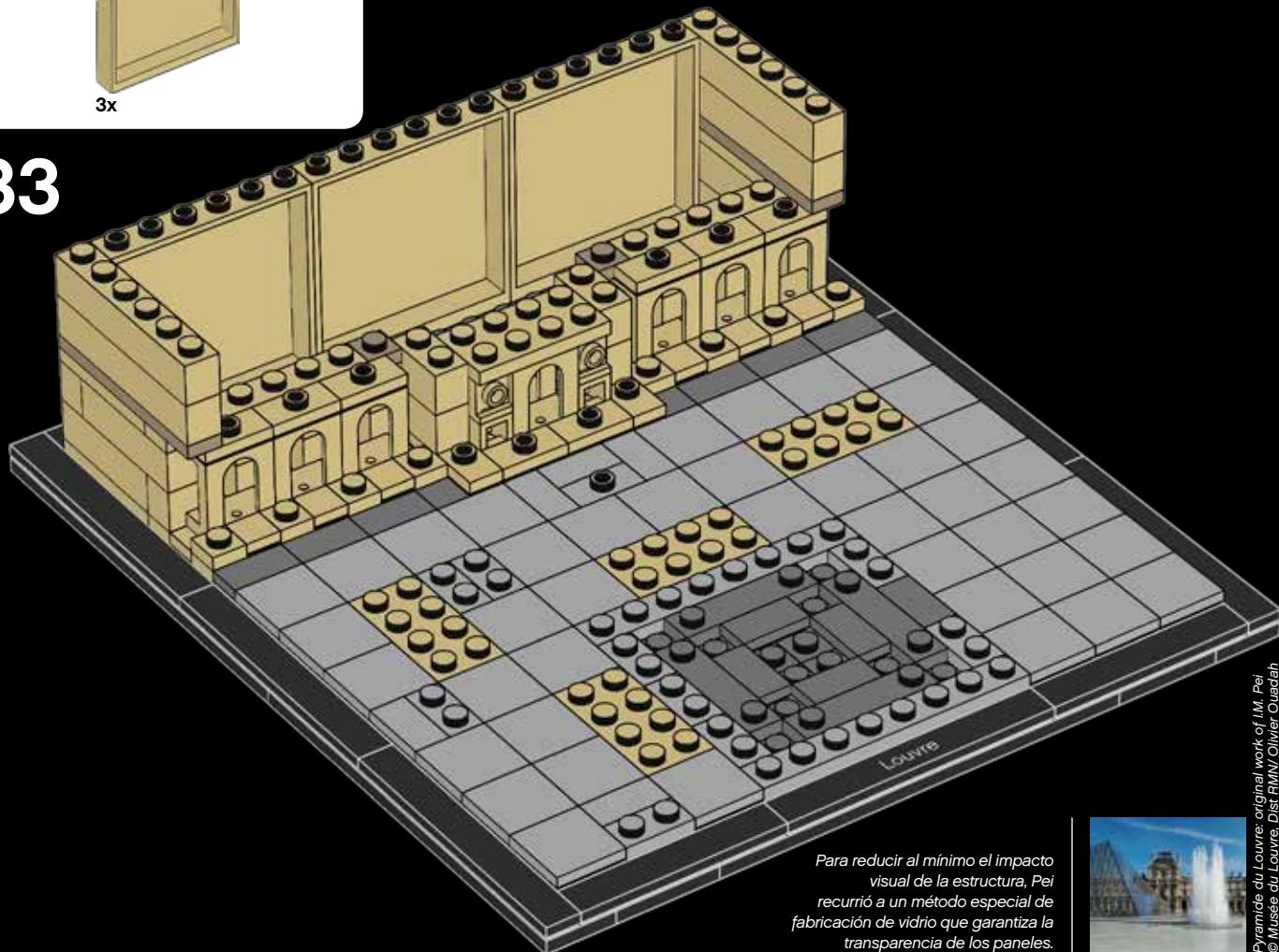
32





3x

33



Para reducir al mínimo el impacto visual de la estructura, Pei recurrió a un método especial de fabricación de vidrio que garantiza la transparencia de los paneles.



Pyramide du Louvre: original work of I.M. Pei  
© Musée du Louvre, Dist. RMN/Olivier Ouadah

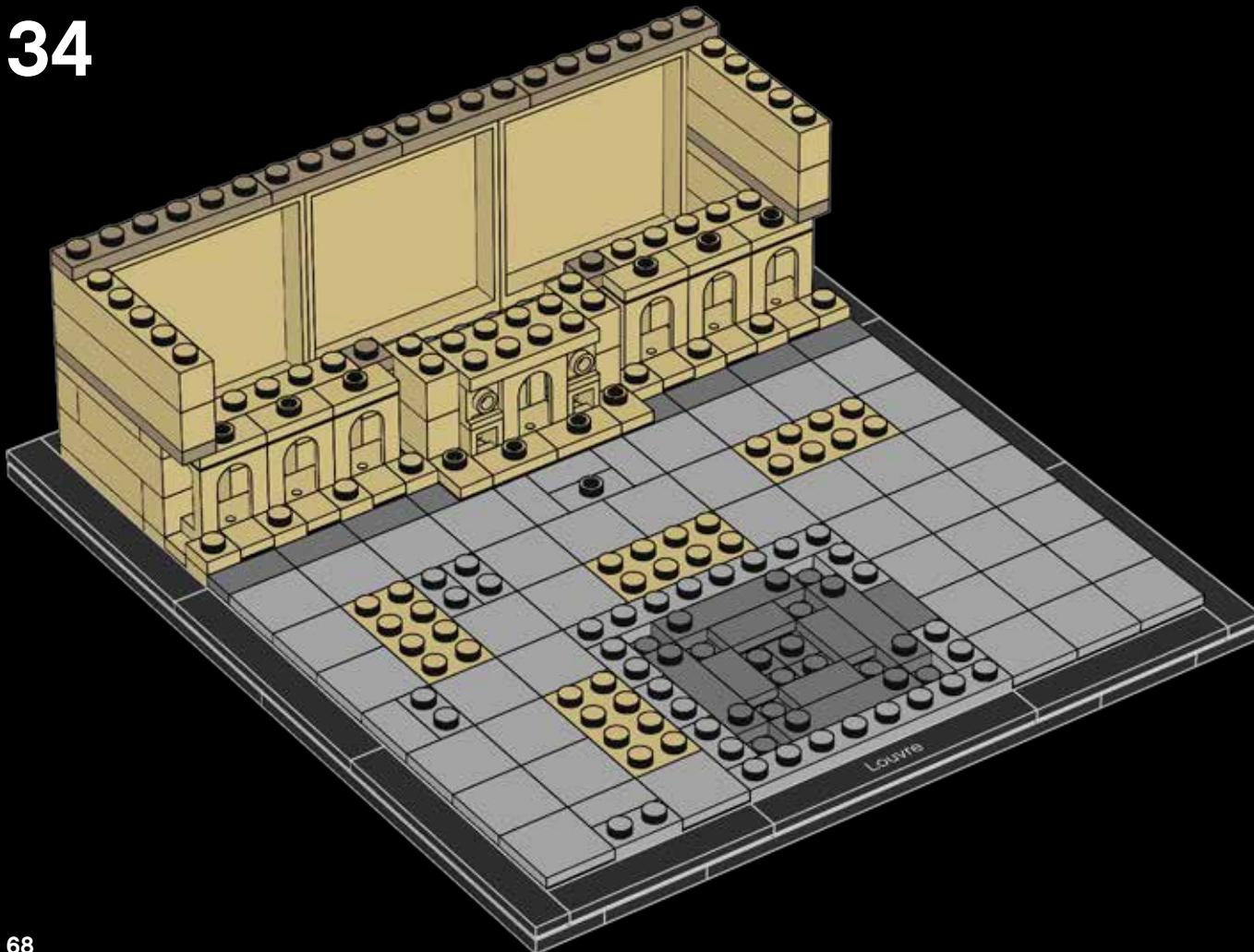


2x



2x

34



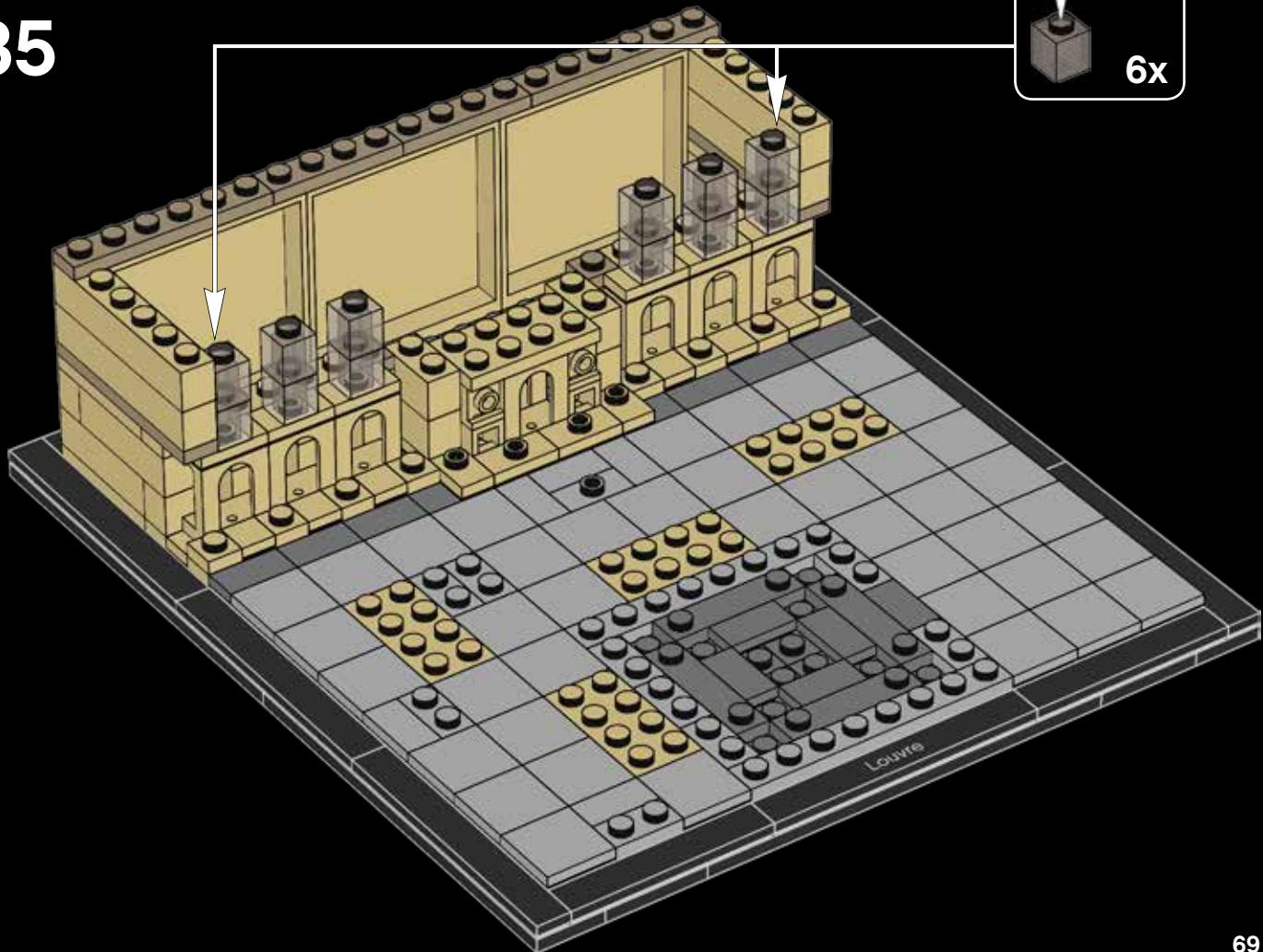


12x

35



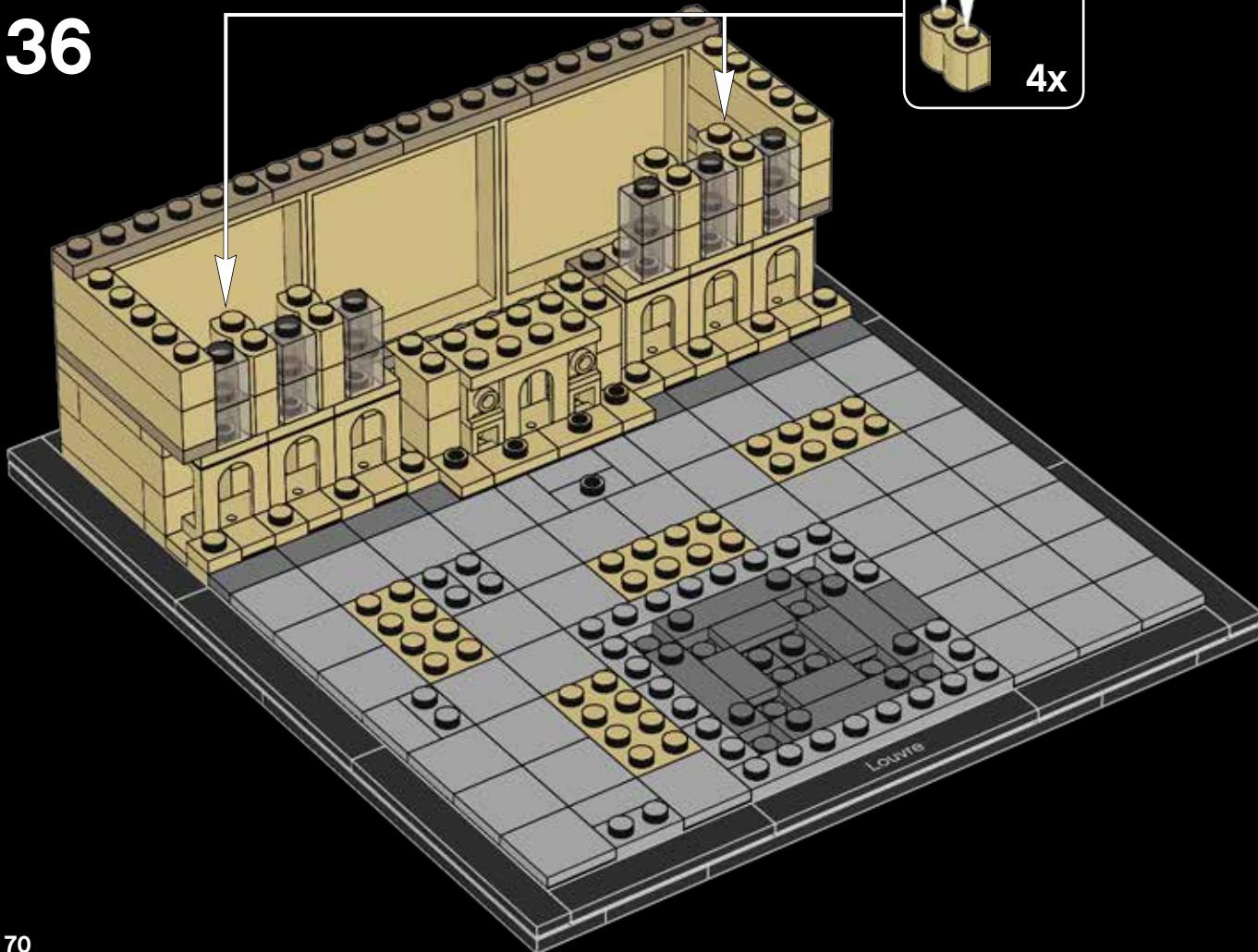
6x





8x

36



4x

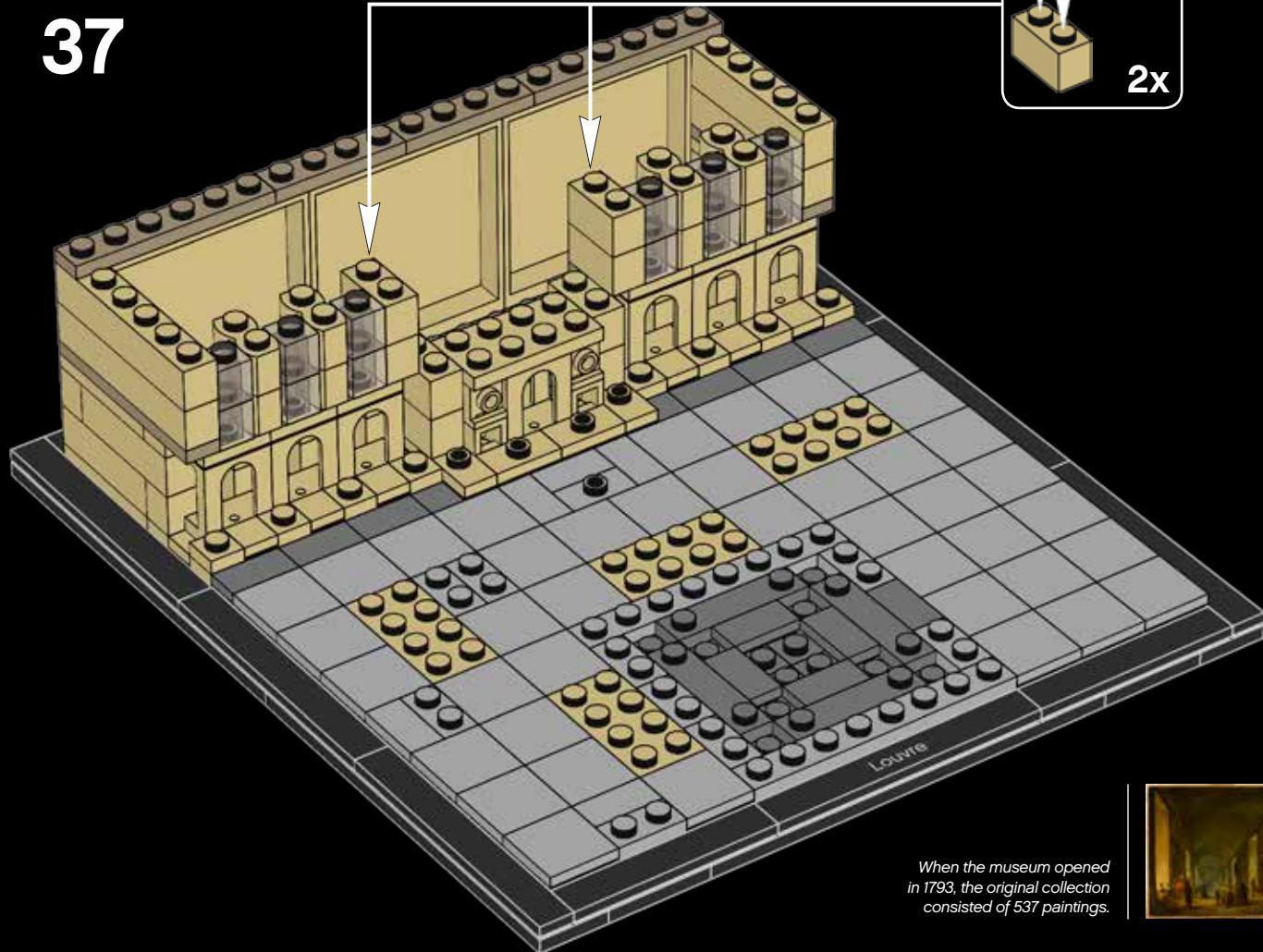


4x



2x

37



*When the museum opened in 1793, the original collection consisted of 537 paintings.*

*The Grand Galerie of the Louvre Museum between 1794 and 1796, Hubert Robert, RF 1948-36  
© Musée du Louvre, Dist RMN/Stéphane Maréchale*

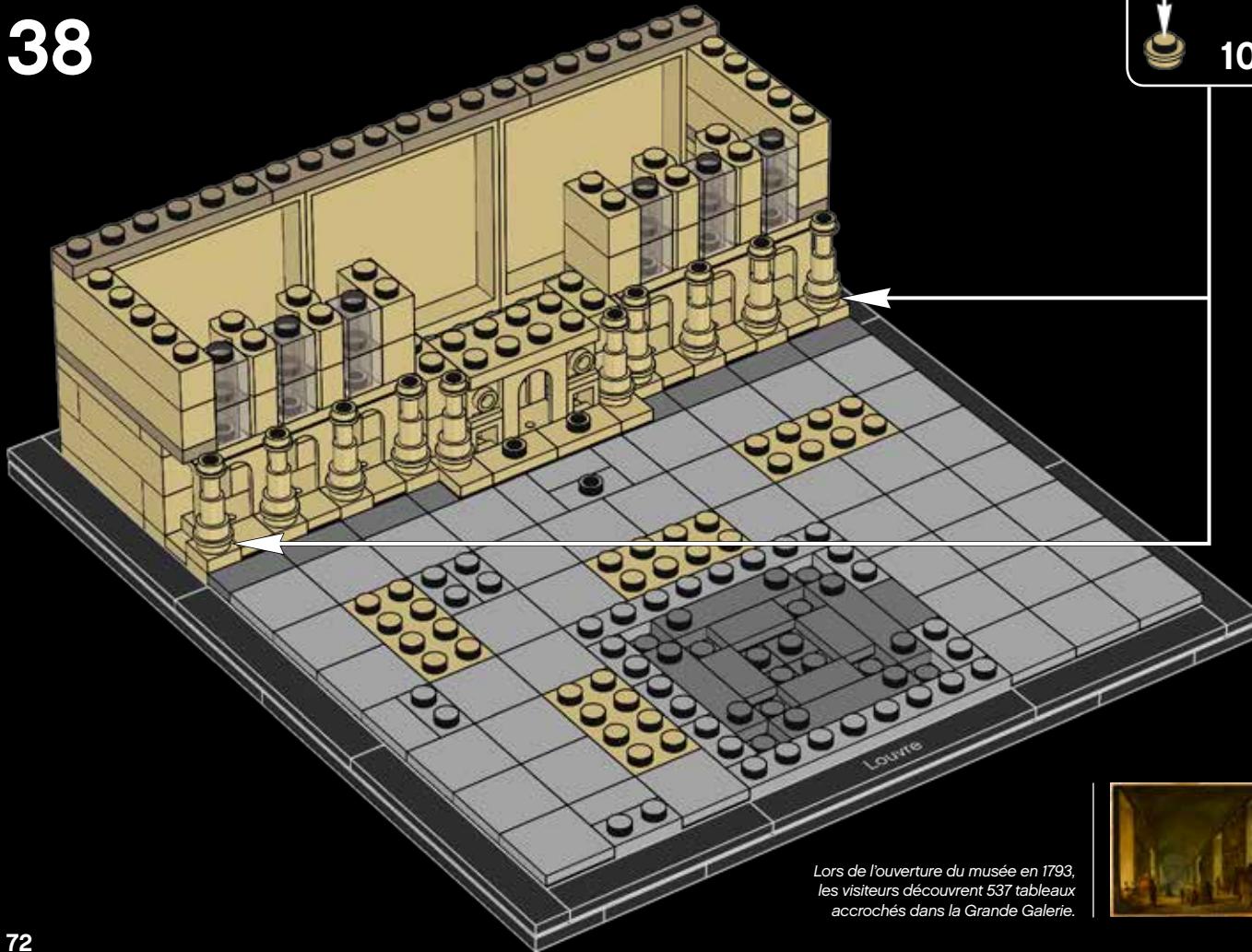


10x

10x

38

10x



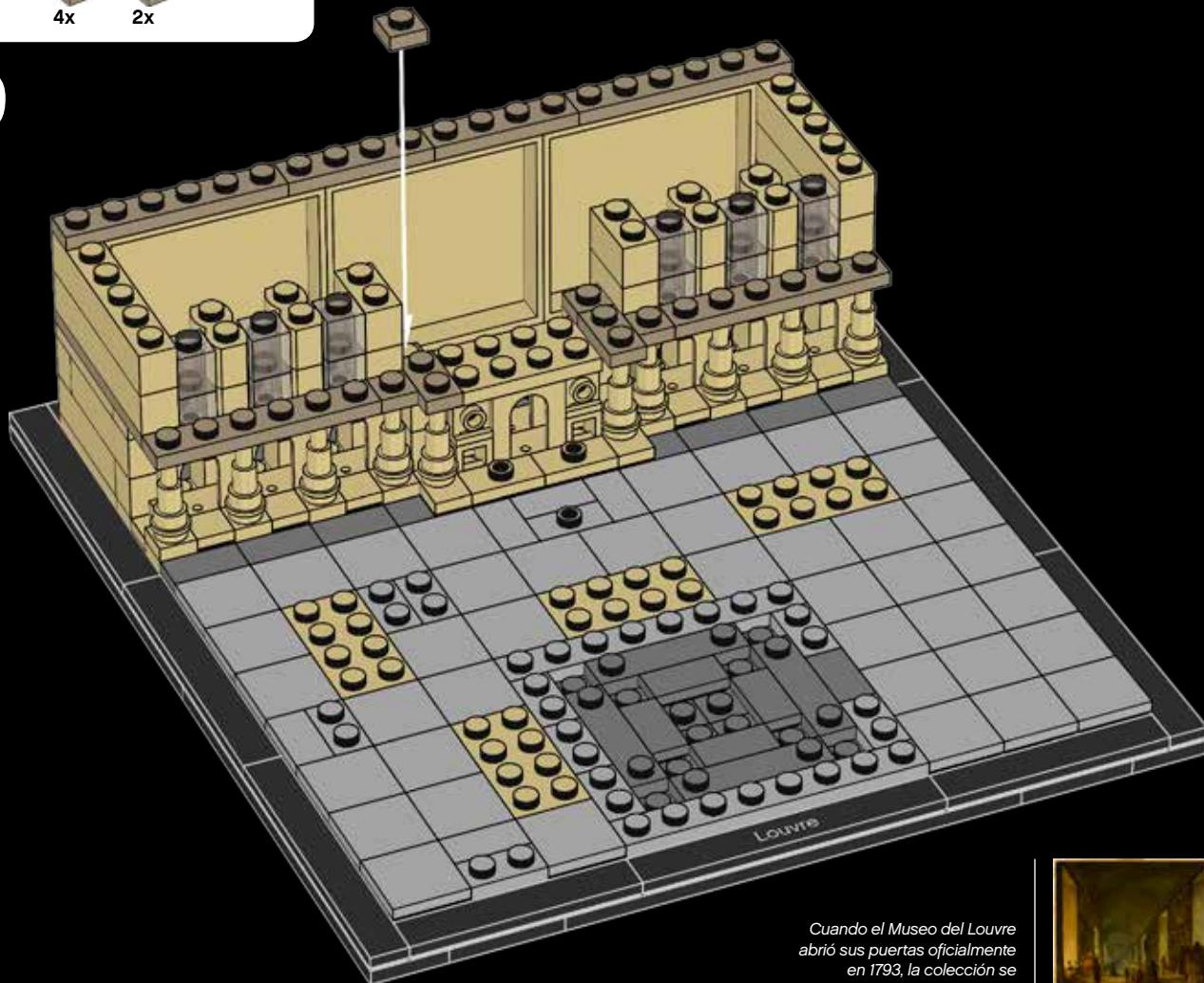
Lors de l'ouverture du musée en 1793,  
les visiteurs découvrent 537 tableaux  
accrochés dans la Grande Galerie.

La Grande Galerie du Louvre entre 1794 et 1796. Hubert Robert, RF 1948-36  
© Musée du Louvre, Dist RMN/Stéphane Maréchalle





39



Cuando el Museo del Louvre  
abrió sus puertas oficialmente  
en 1793, la colección se  
componía de 537 pinturas.



*The Grand Galerie of the Louvre* between 1794 and 1796, Hubert Robert, RF 1948-36  
© Musée du Louvre, Dist RMN/Stéphane Maréchale



4x

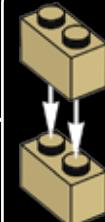


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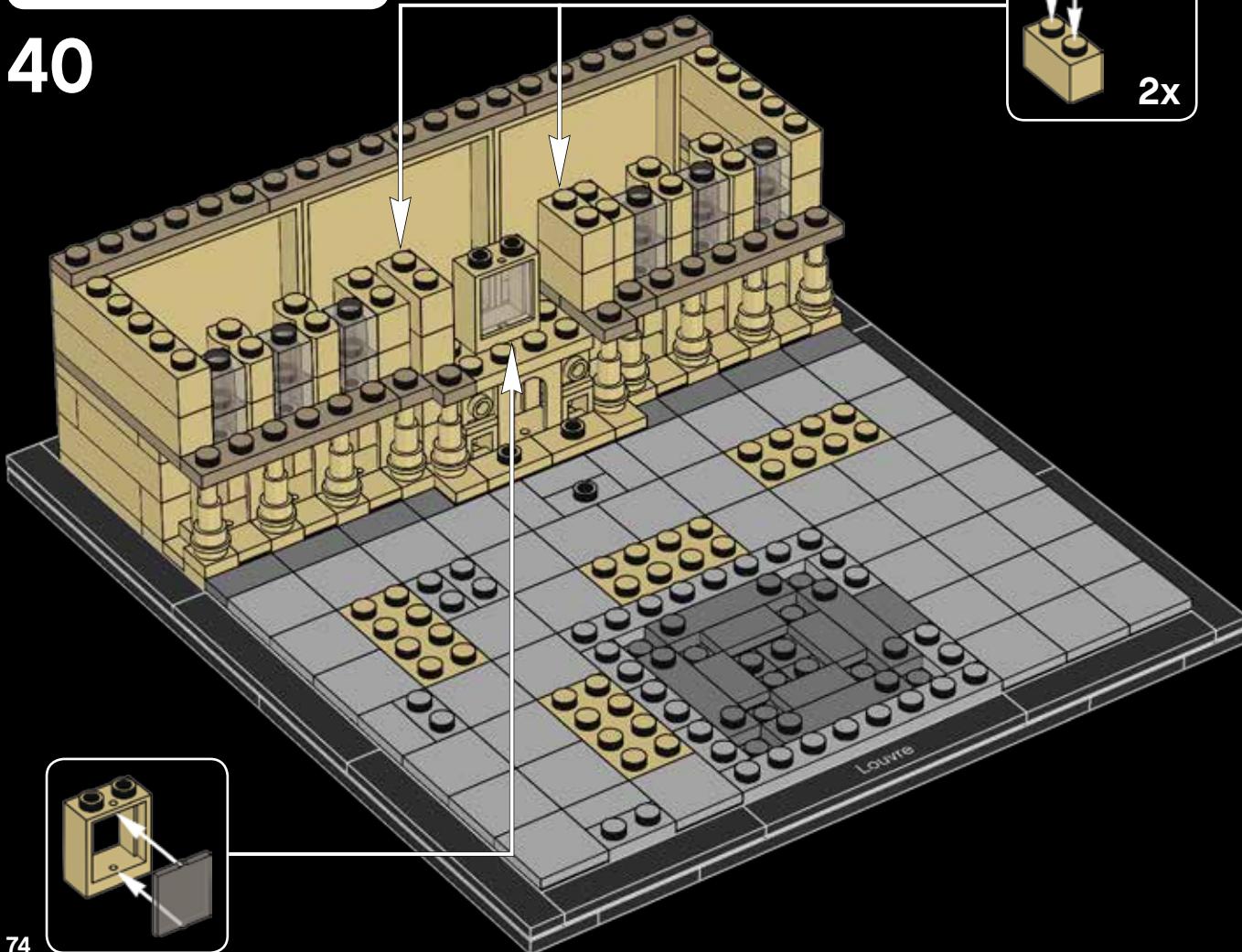


1x

40



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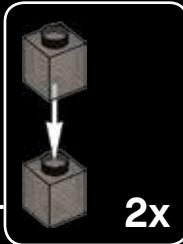


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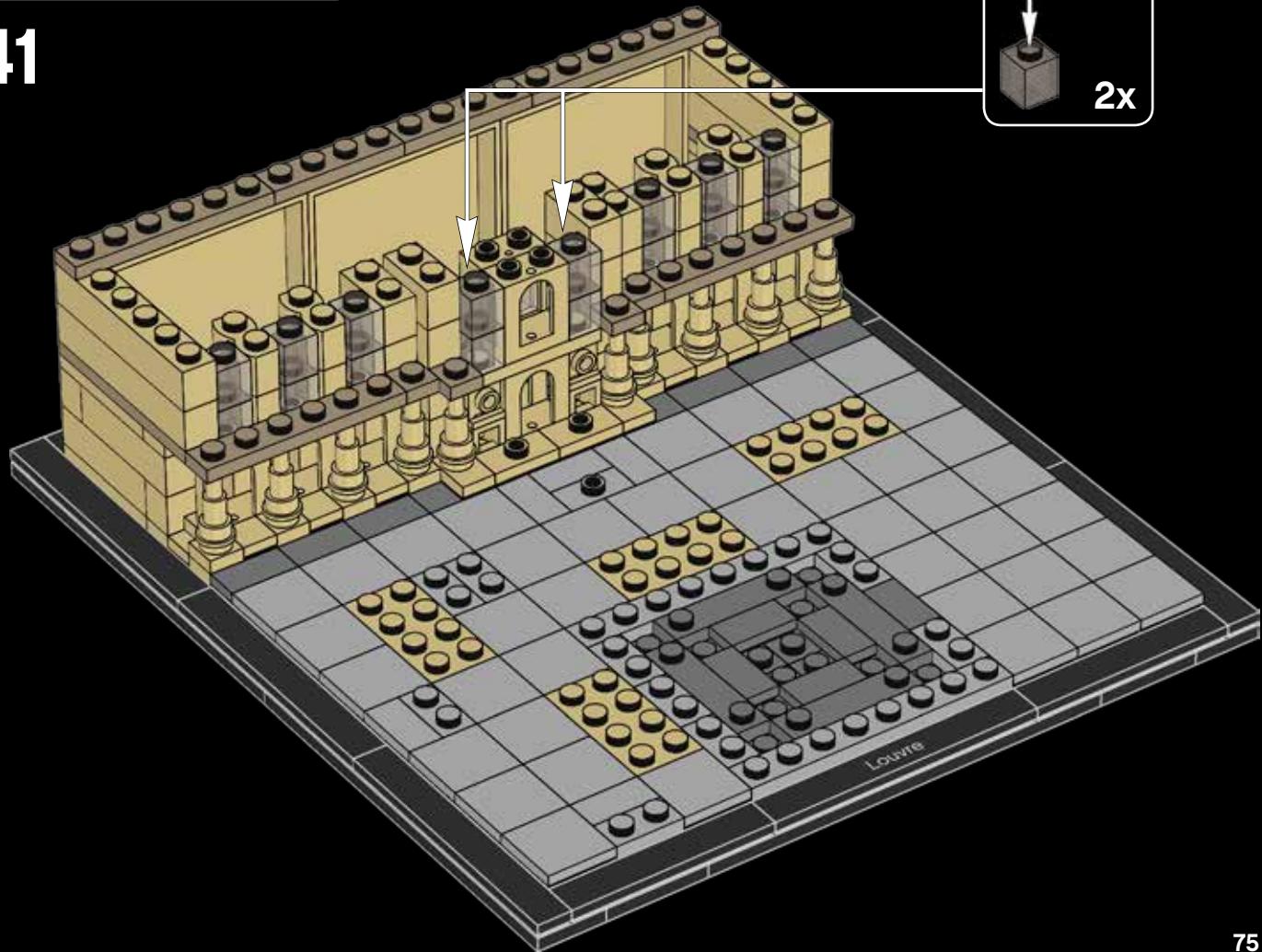


4x

41



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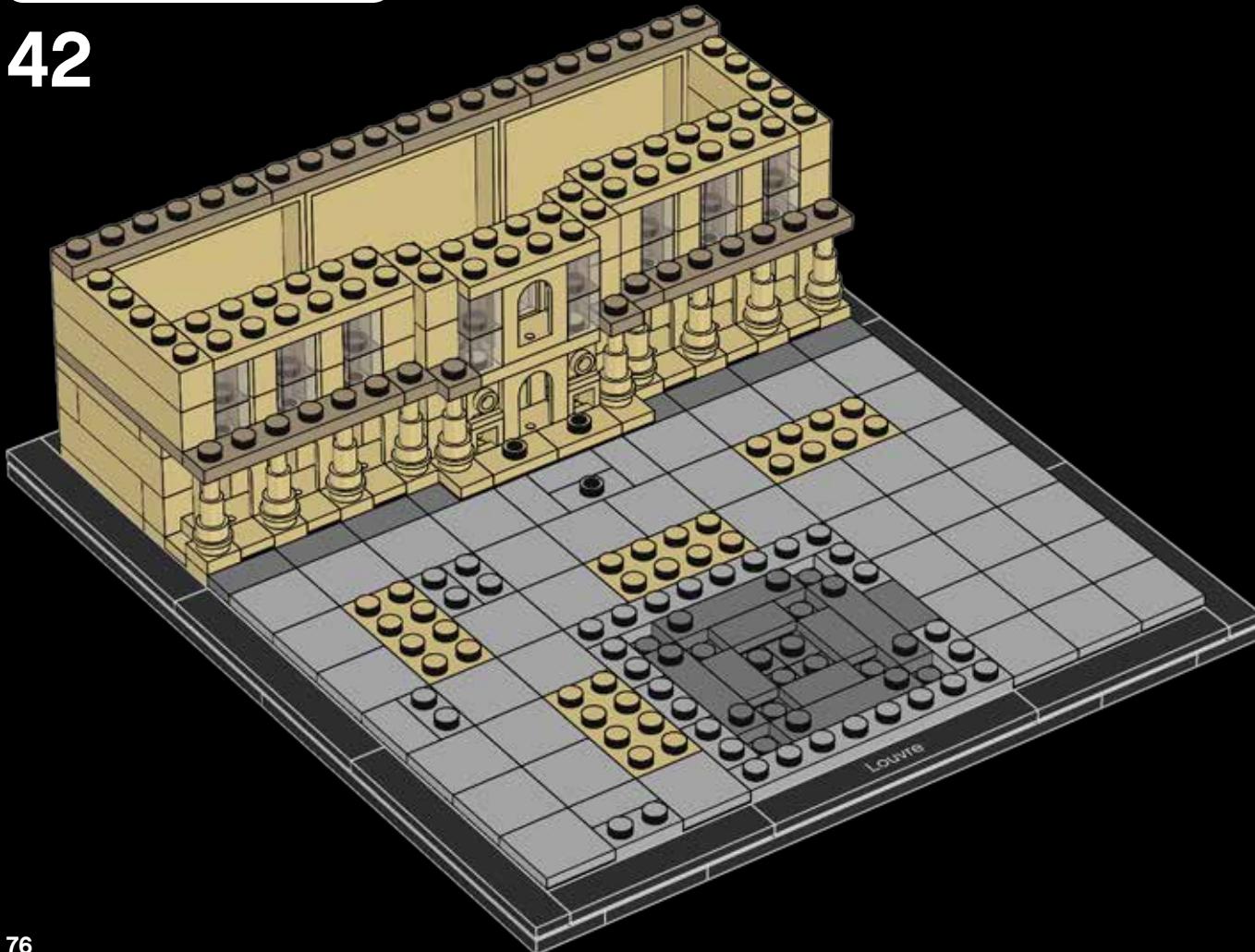


2x



1x

42



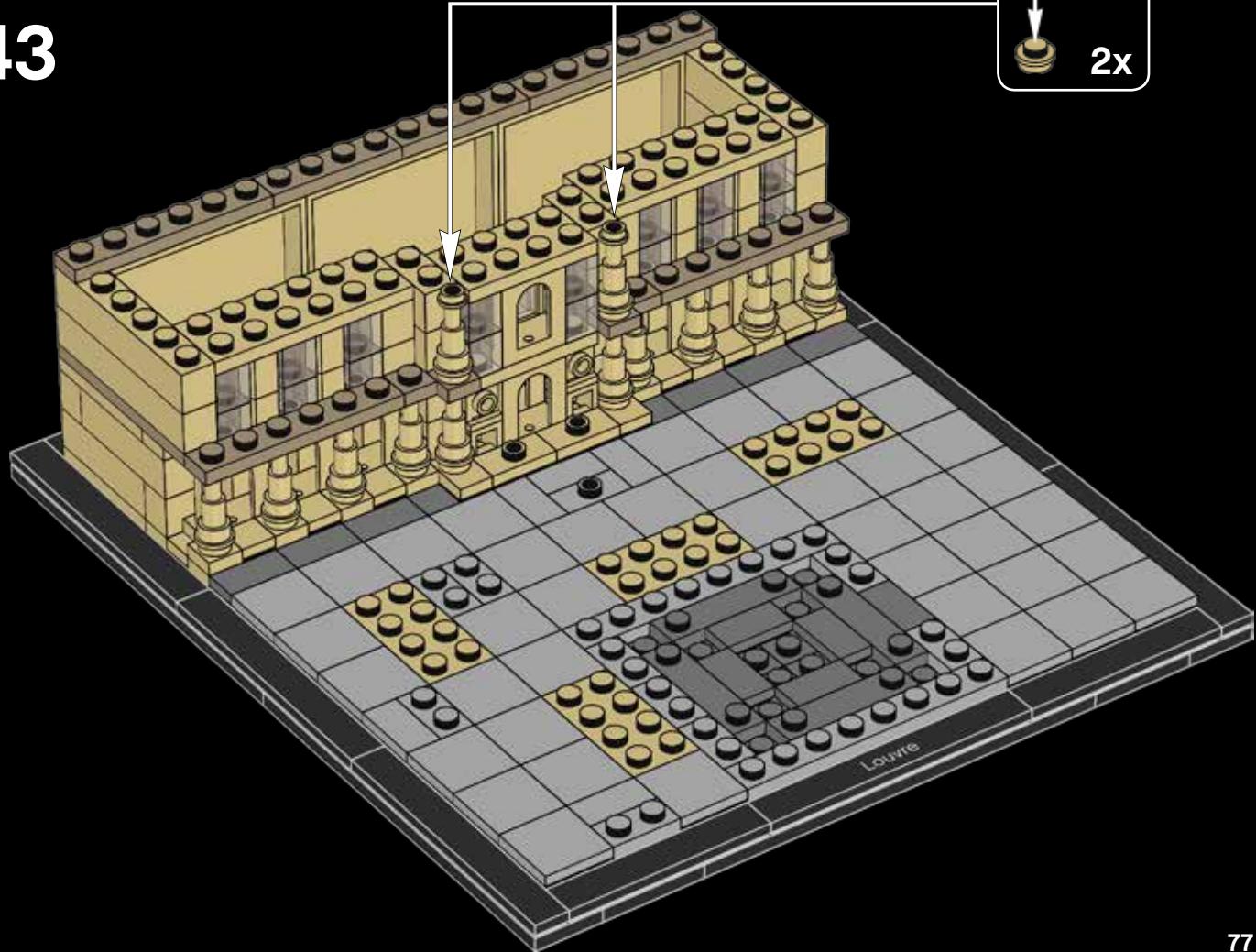
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2x

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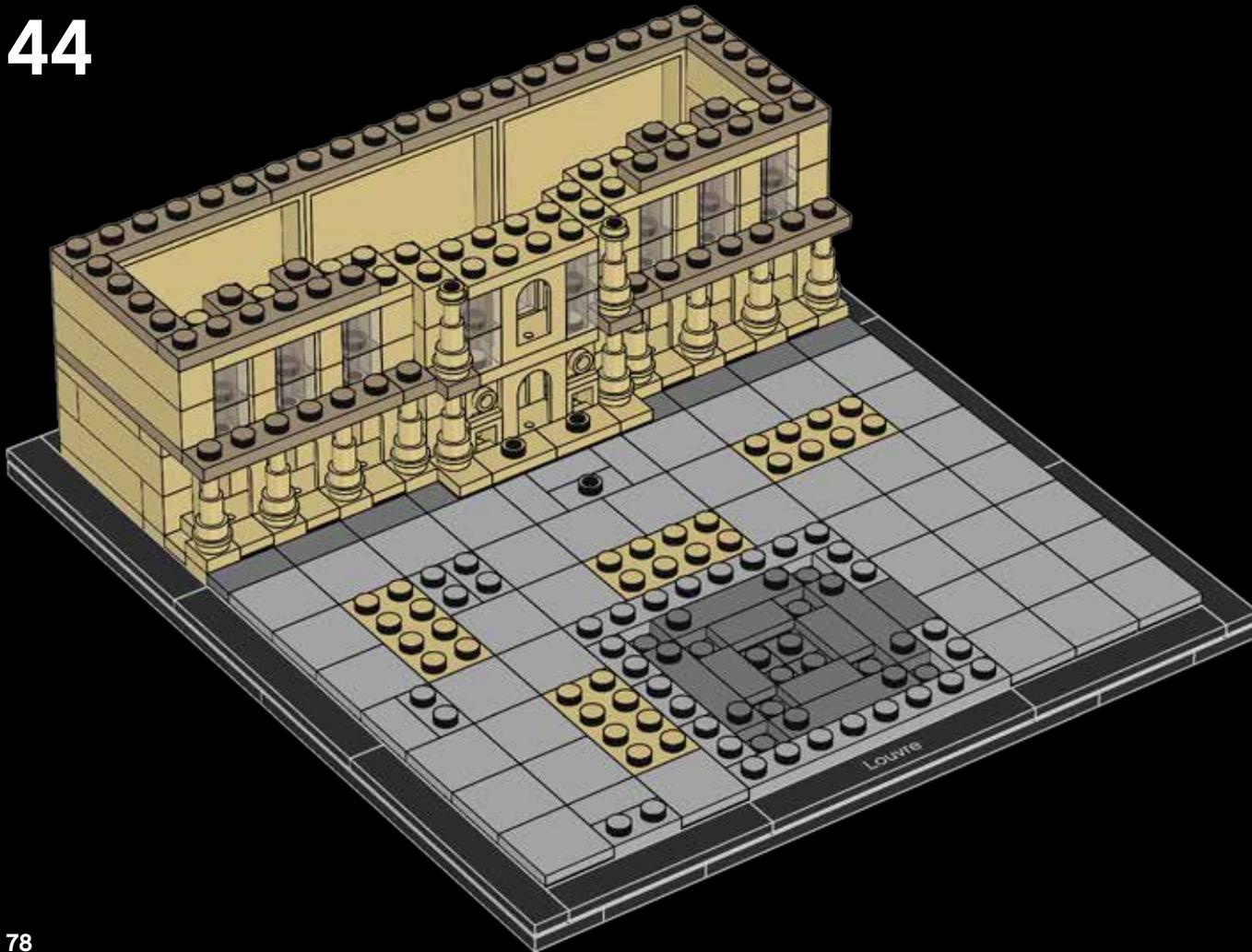


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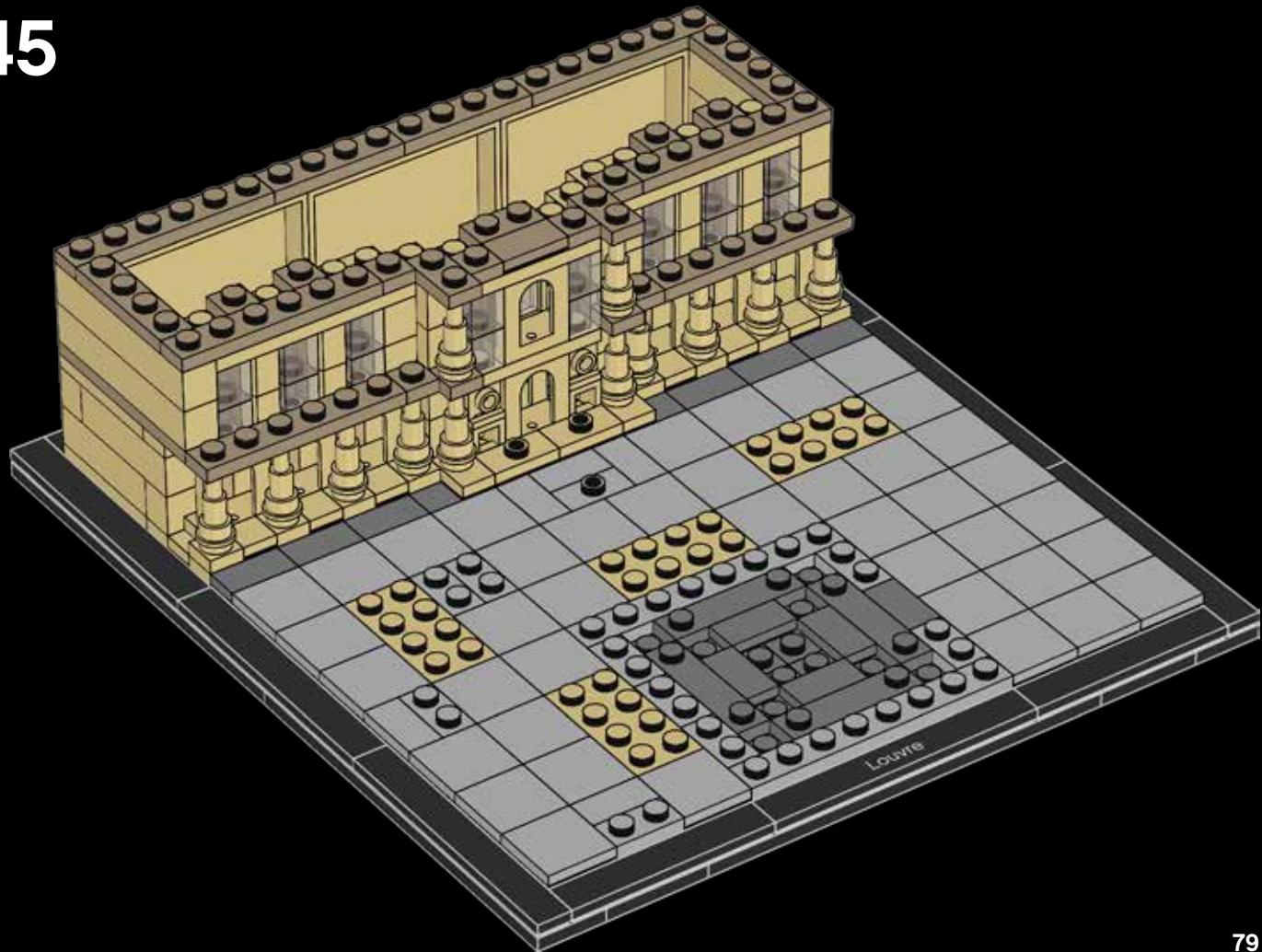


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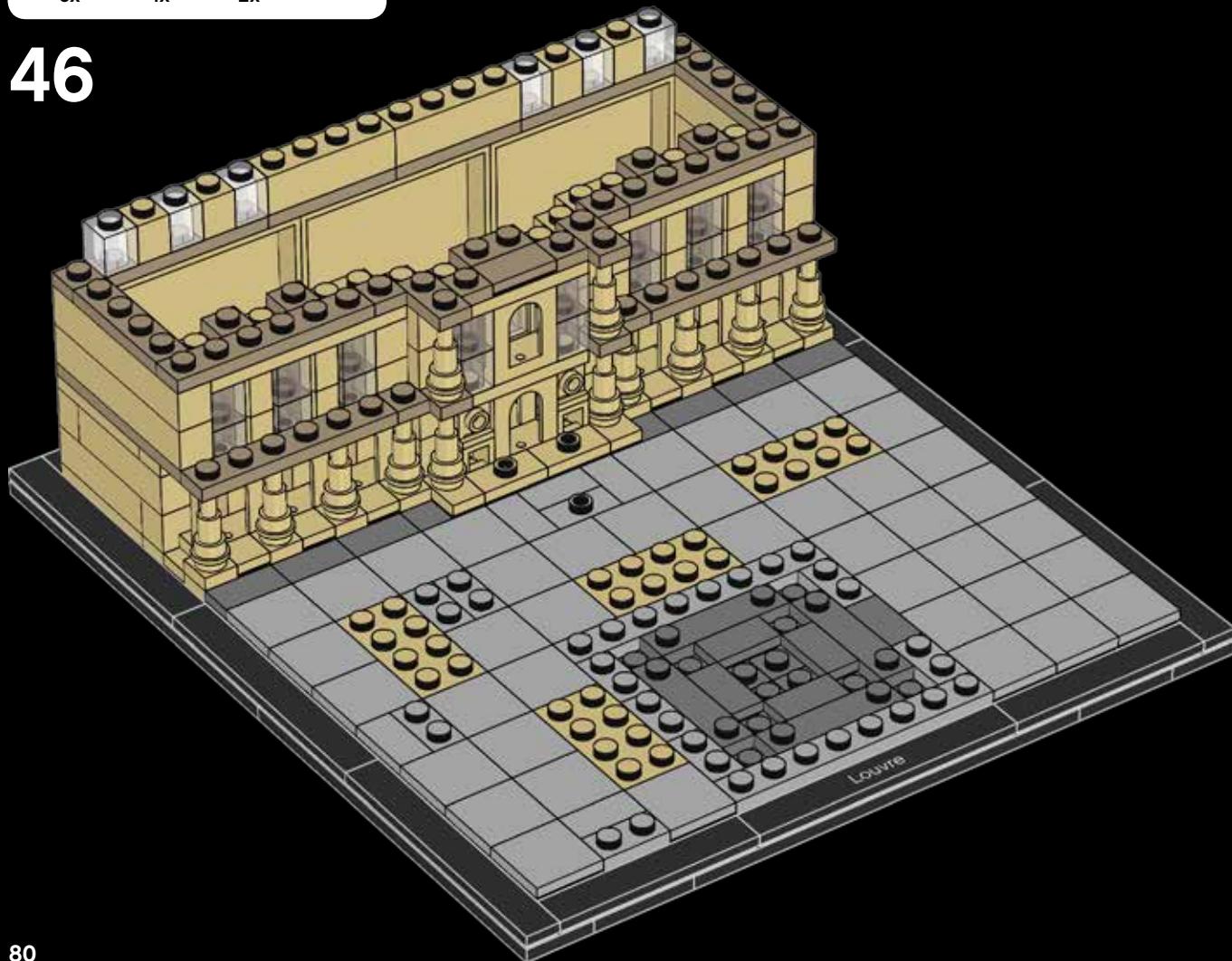


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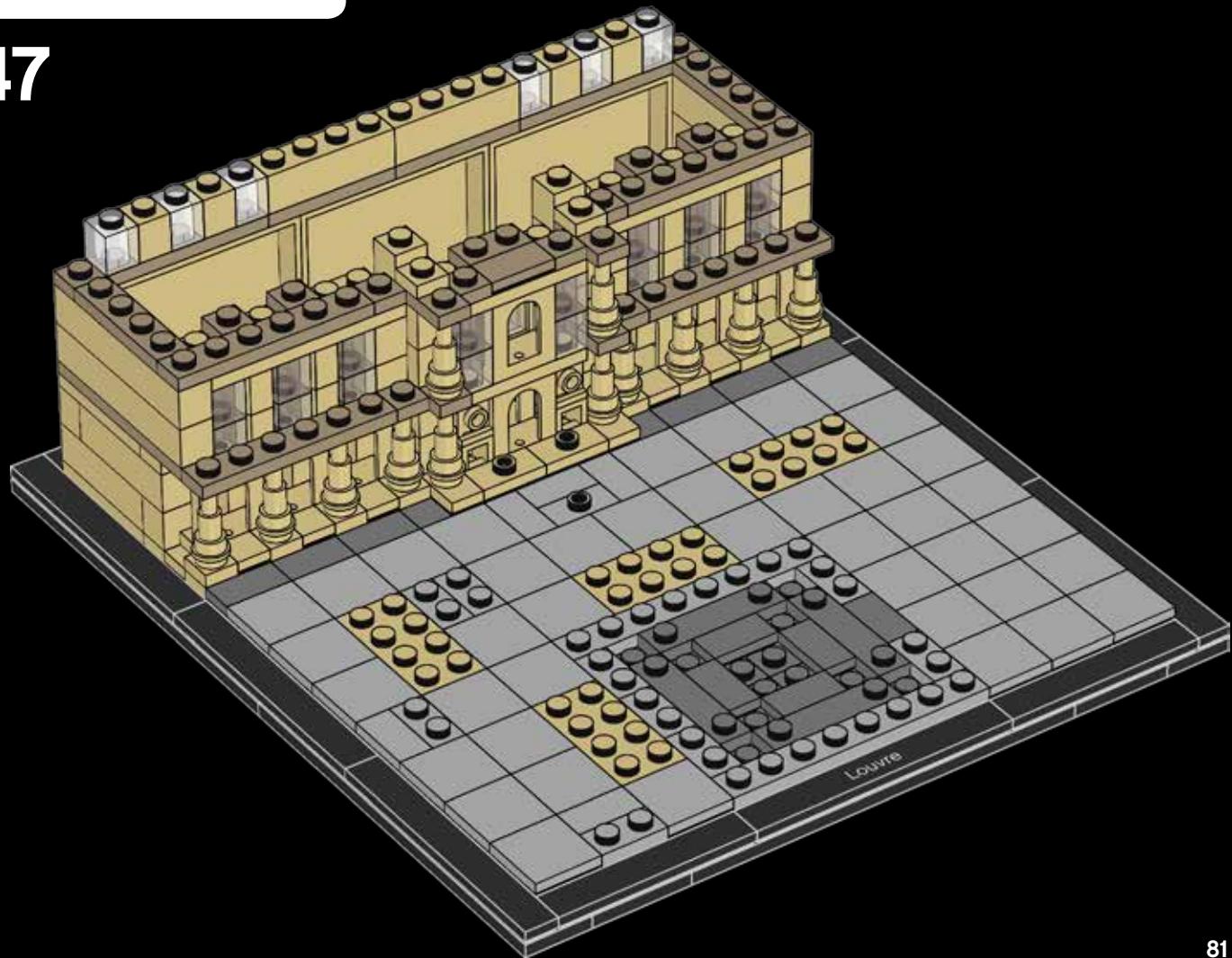


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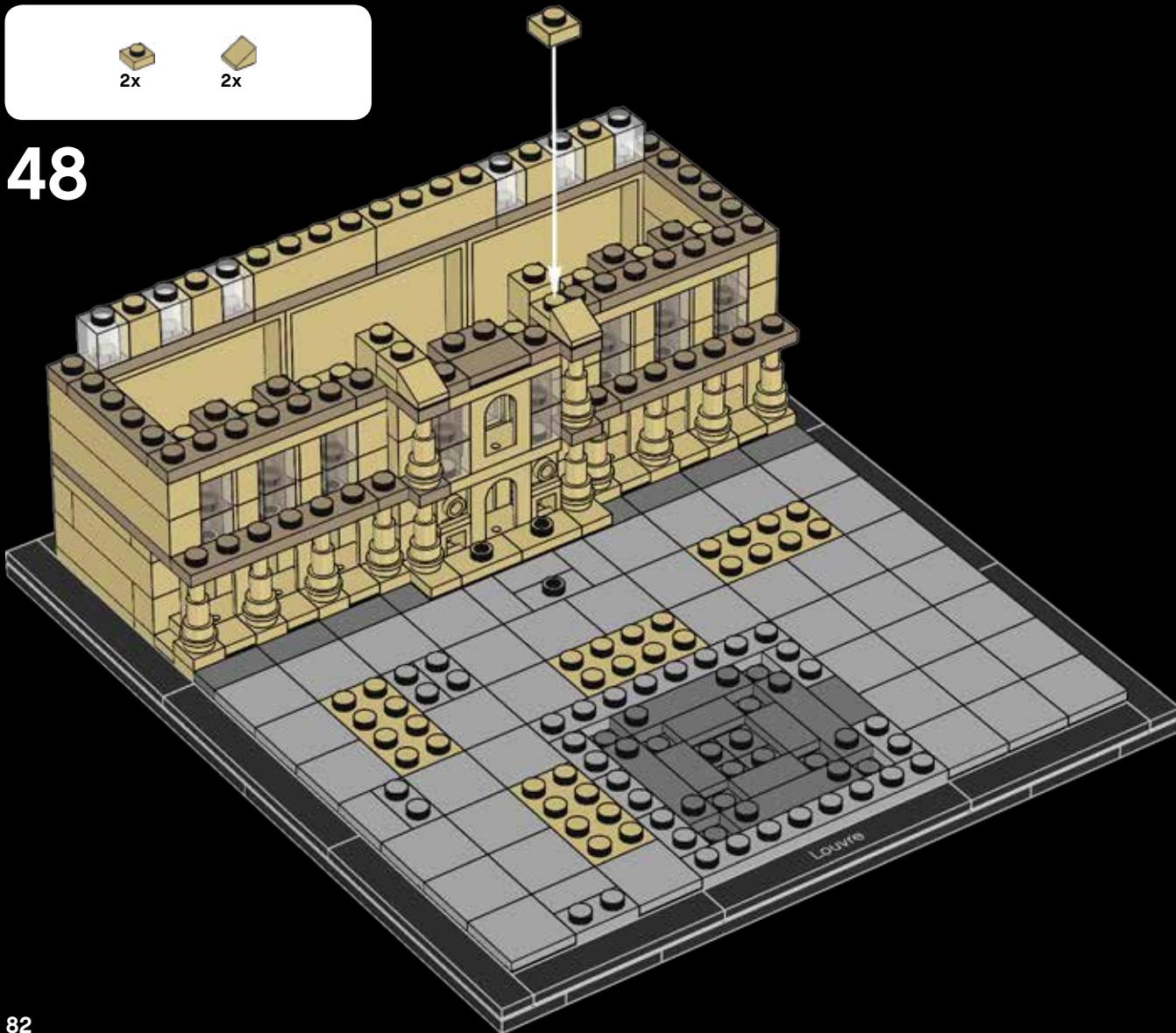
47



2x

2x

48





2x

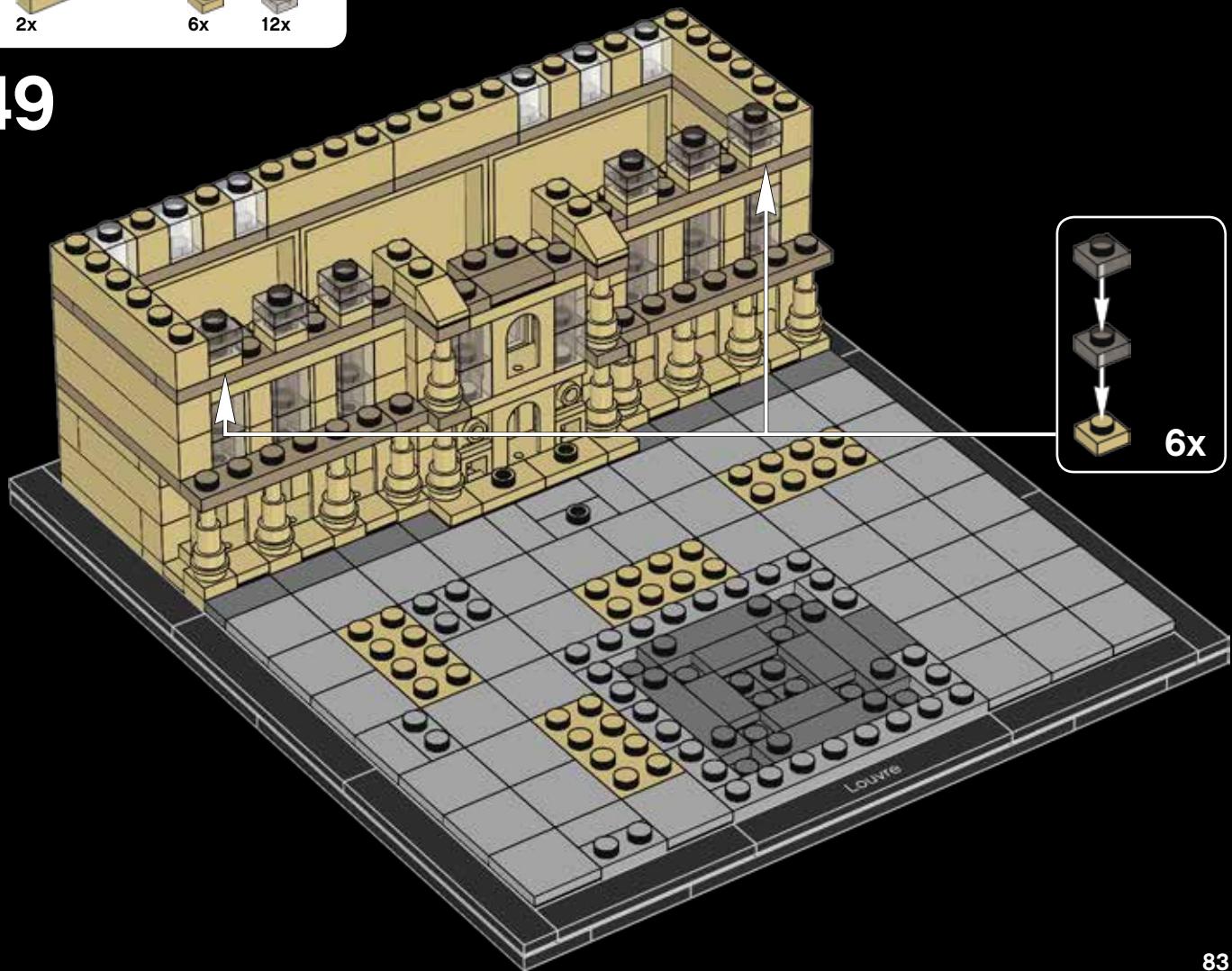


6x



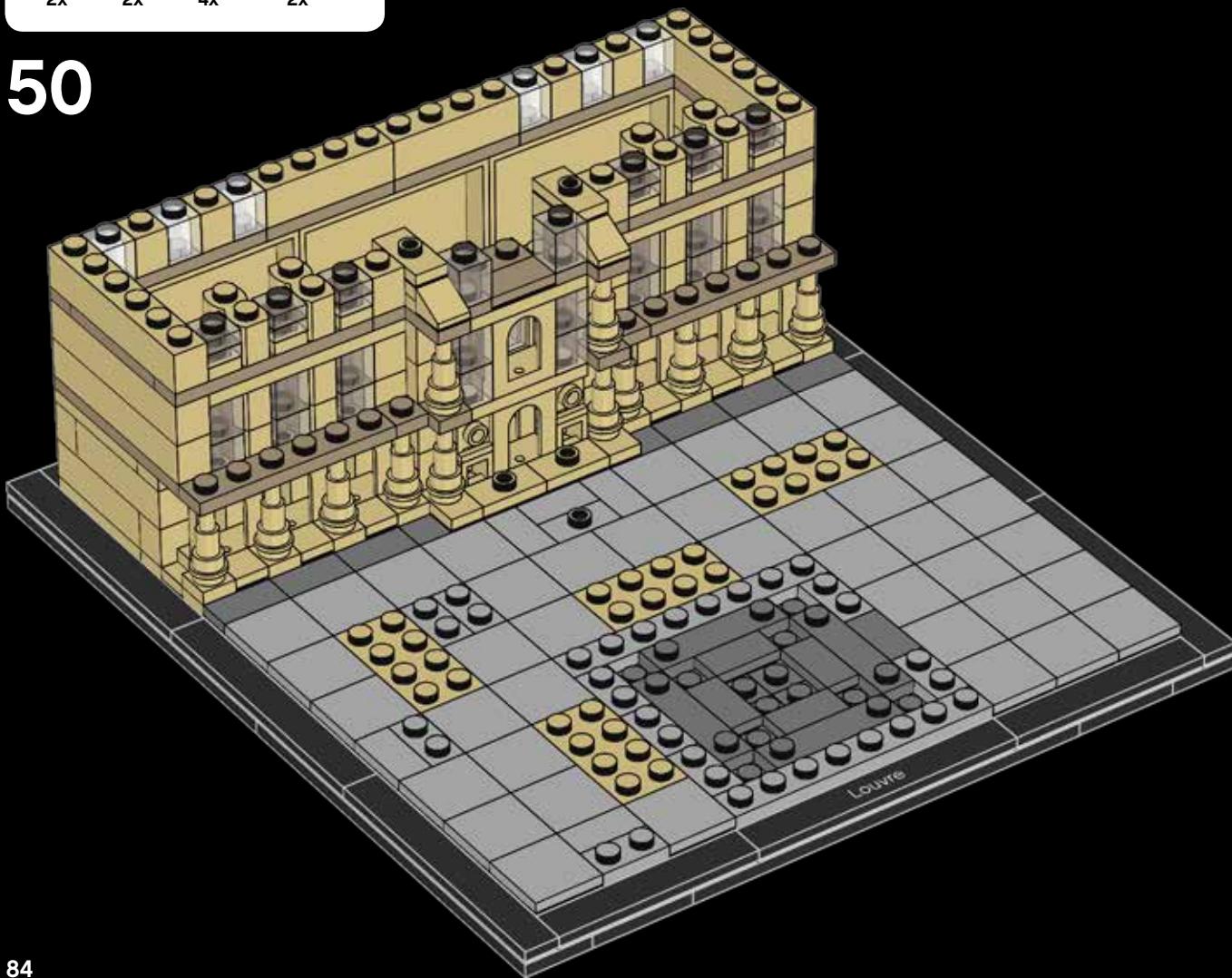
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49





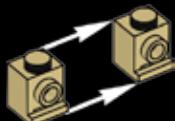
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51

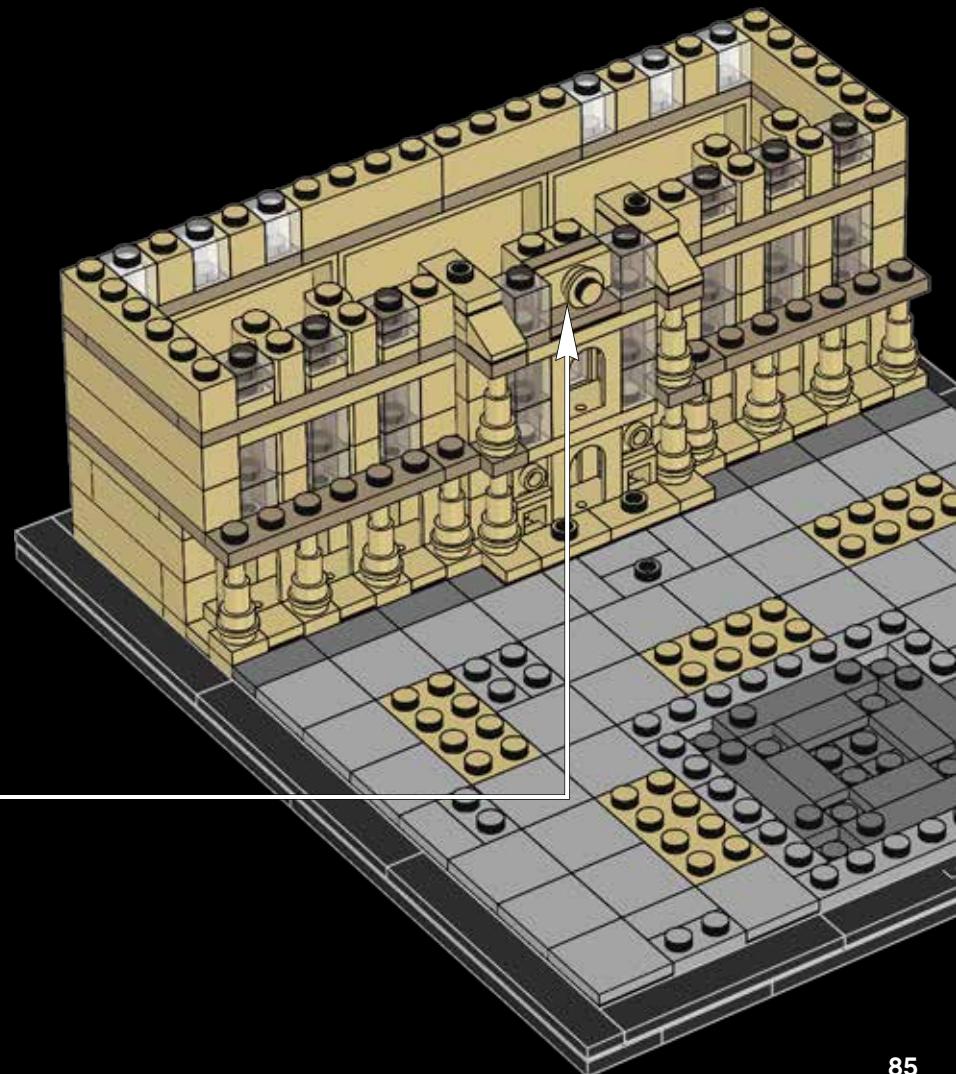
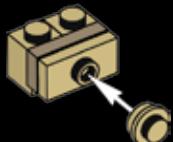
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2



3



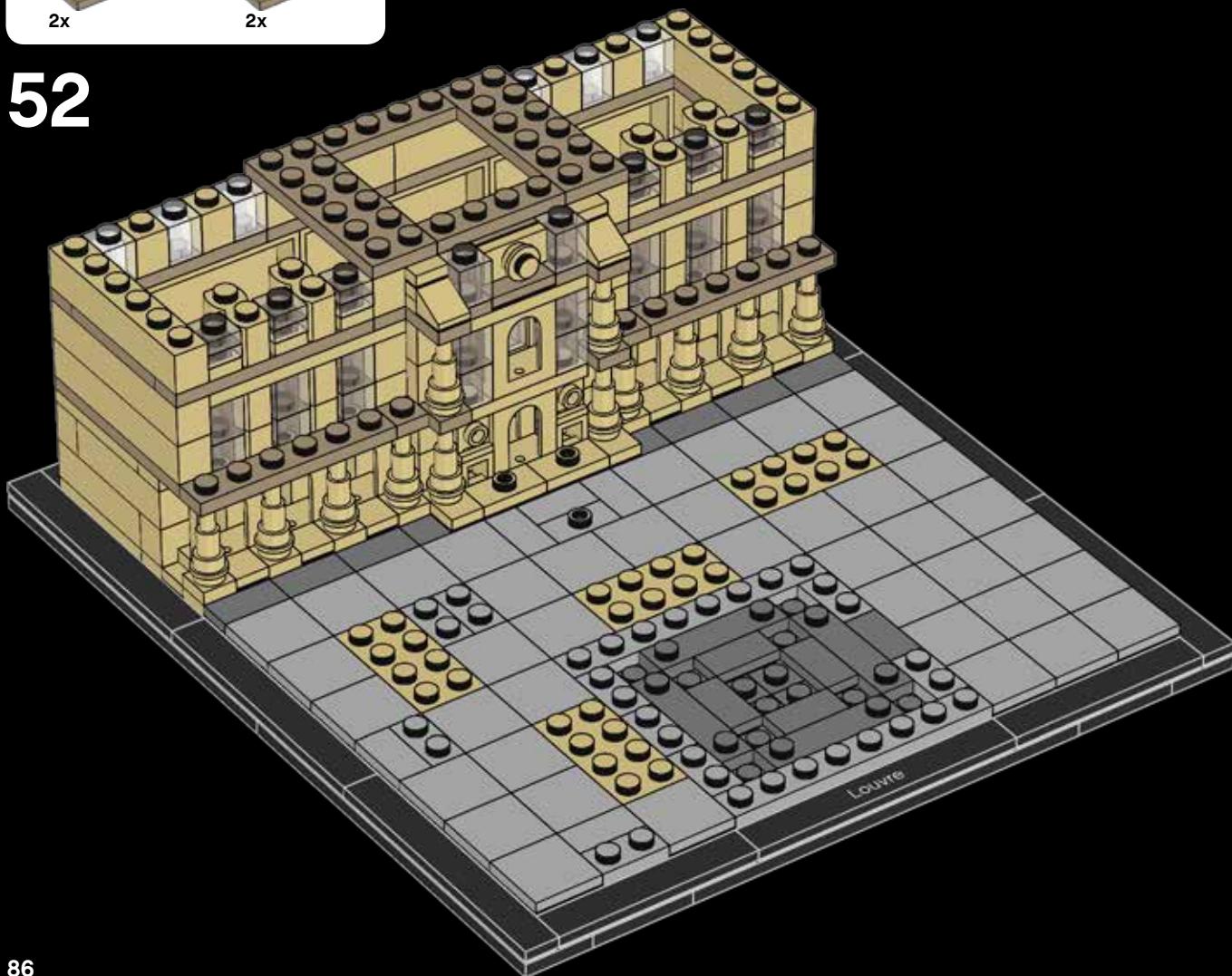


2x



2x

52



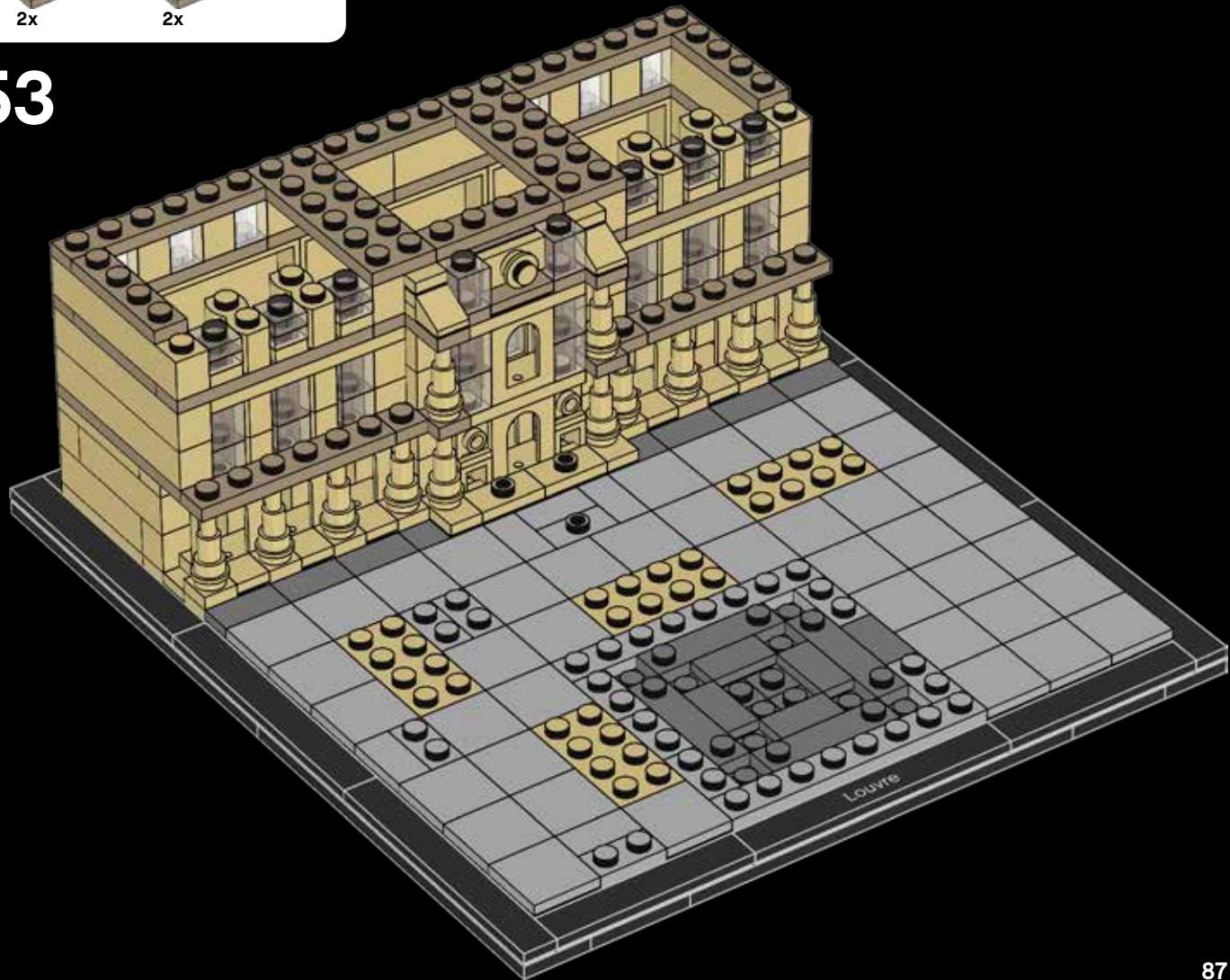


2x



2x

53



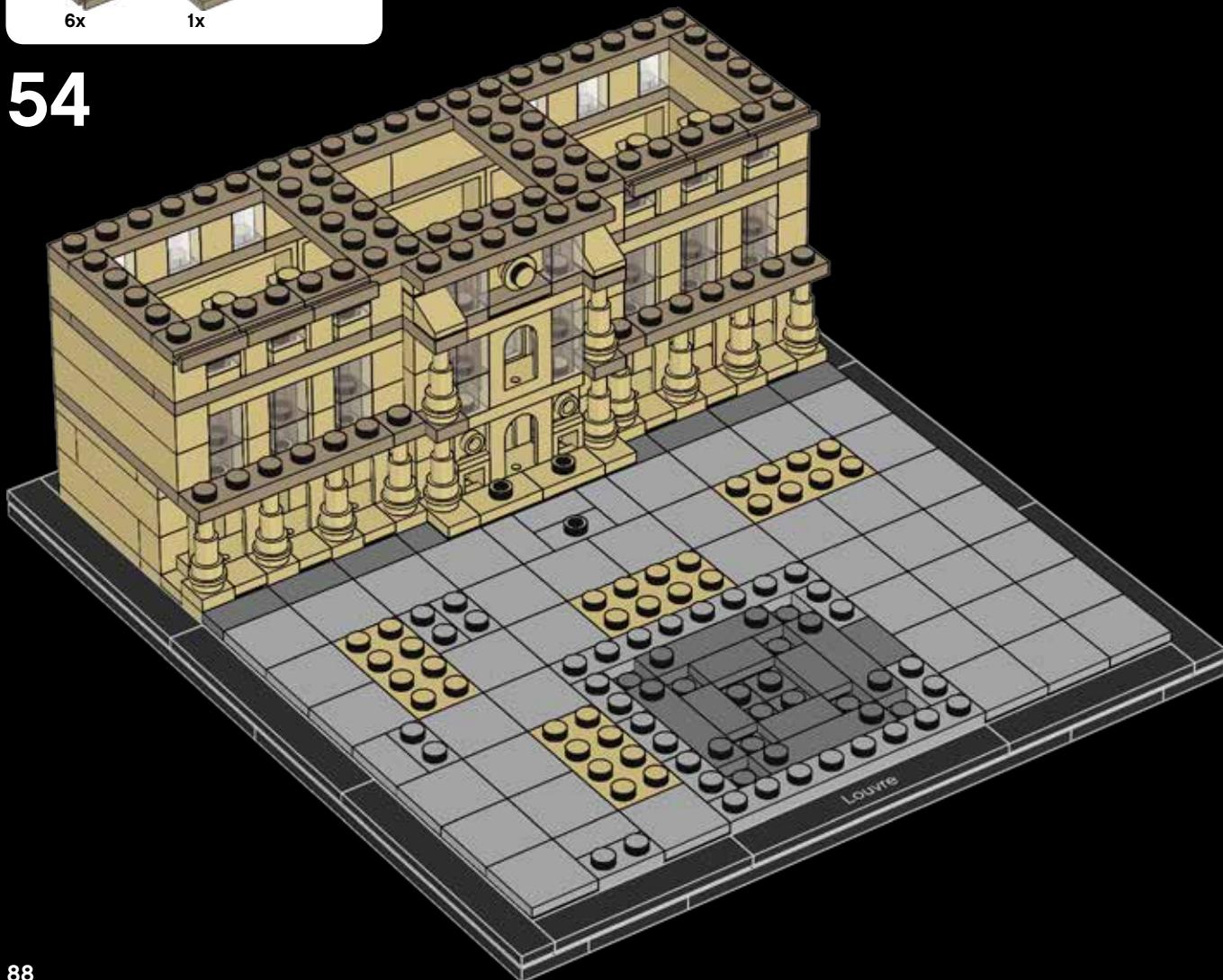


6x



1x

54



4x



4x

55

1



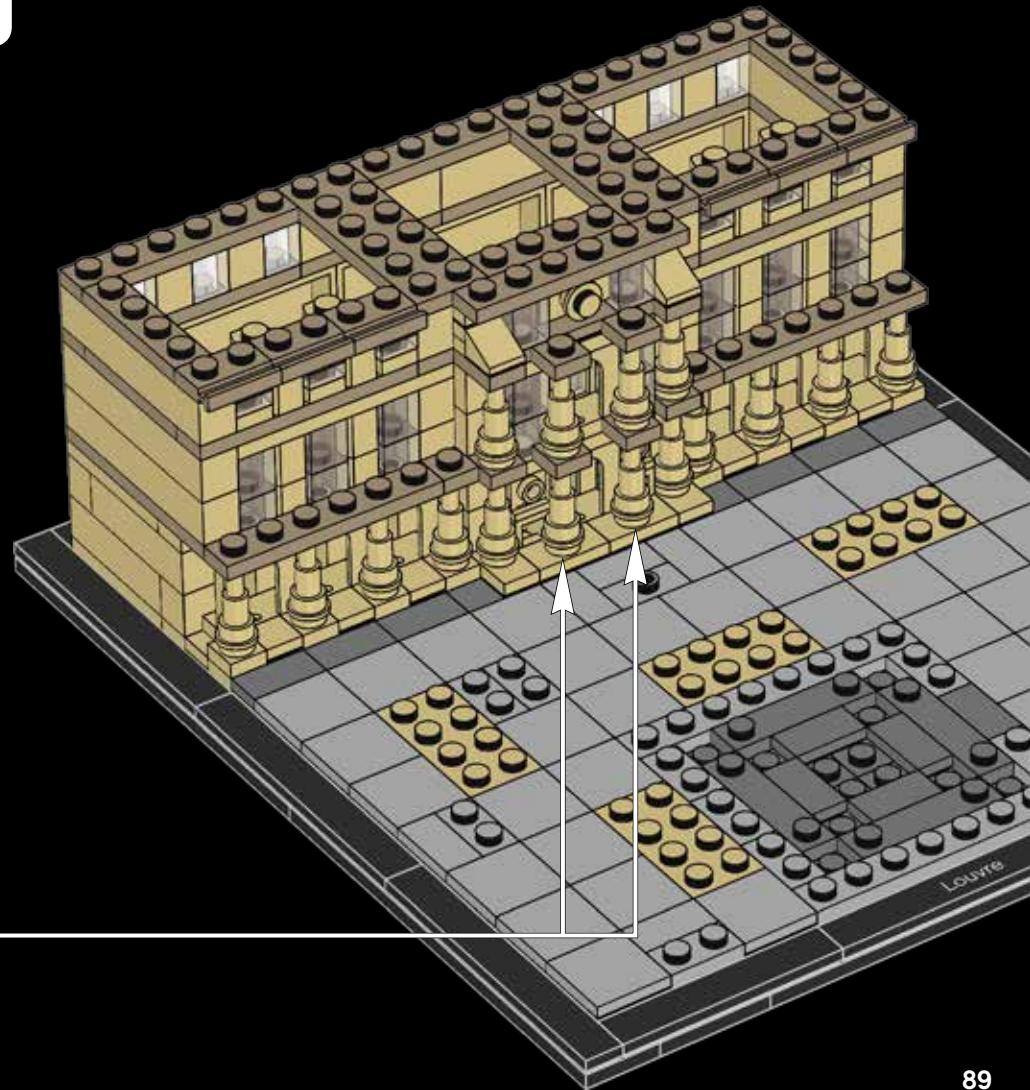
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3



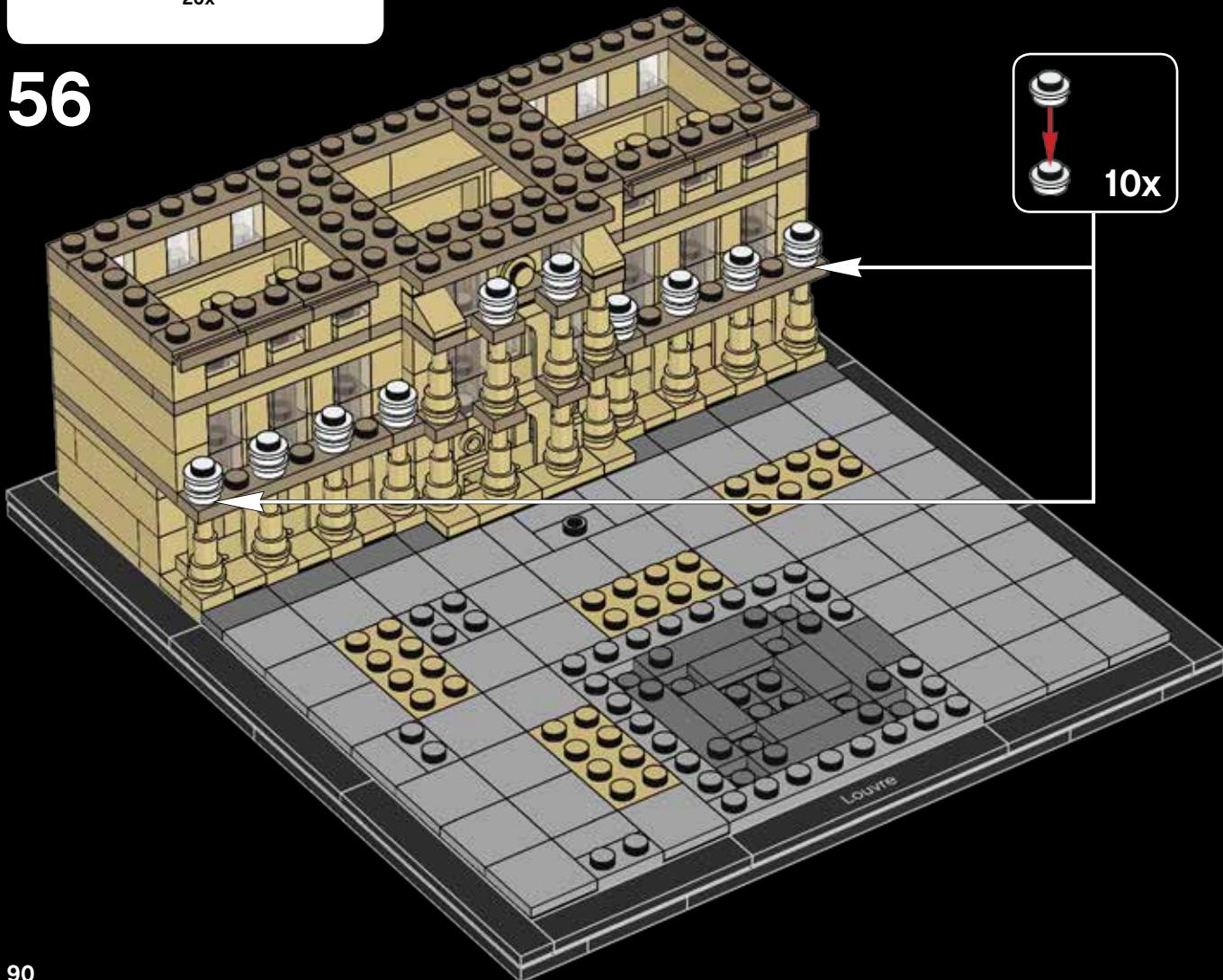
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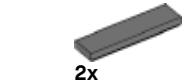




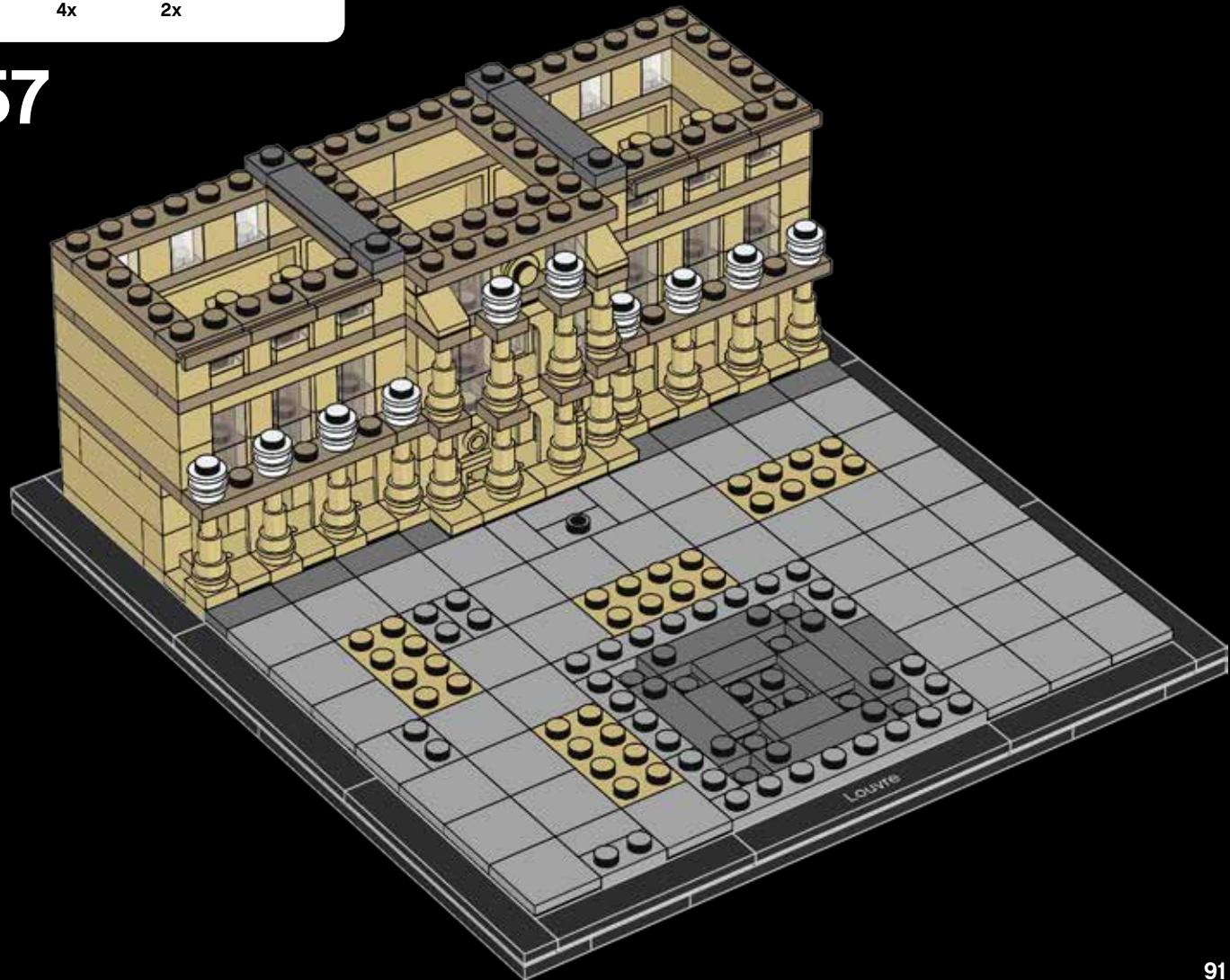
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56





57



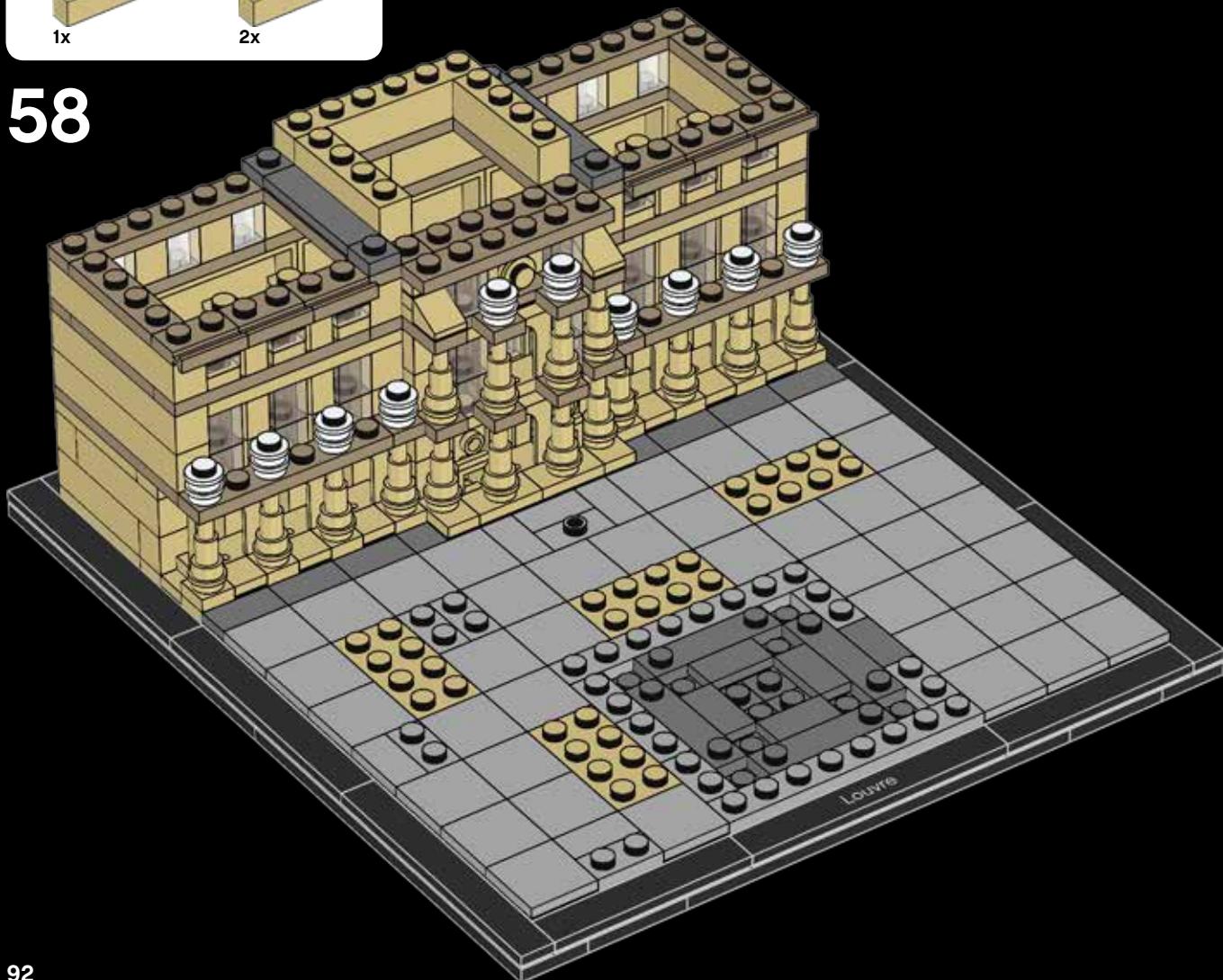


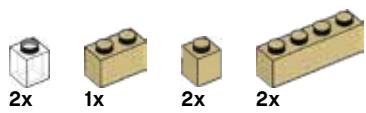
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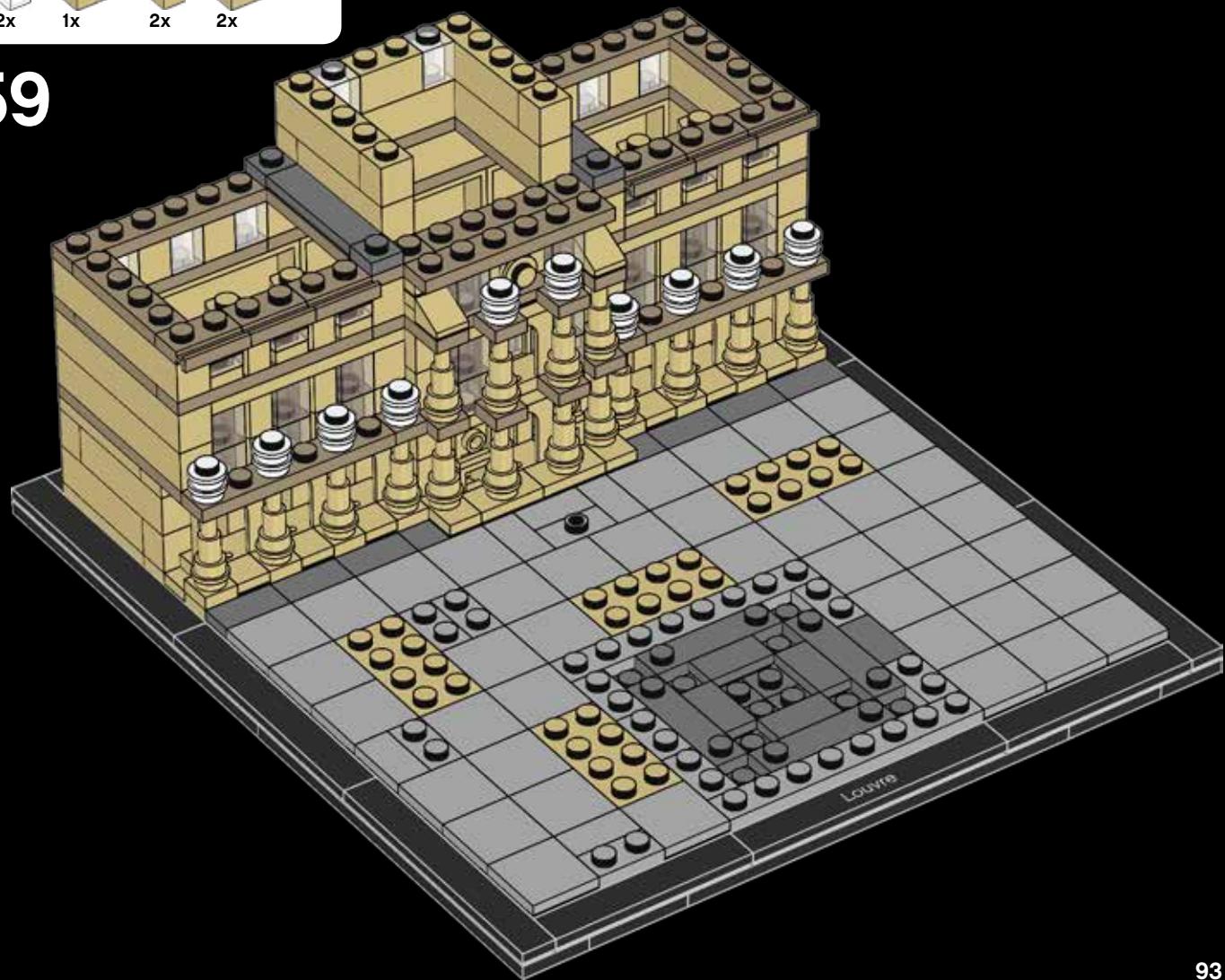
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58





59



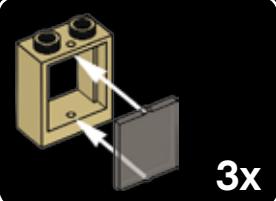
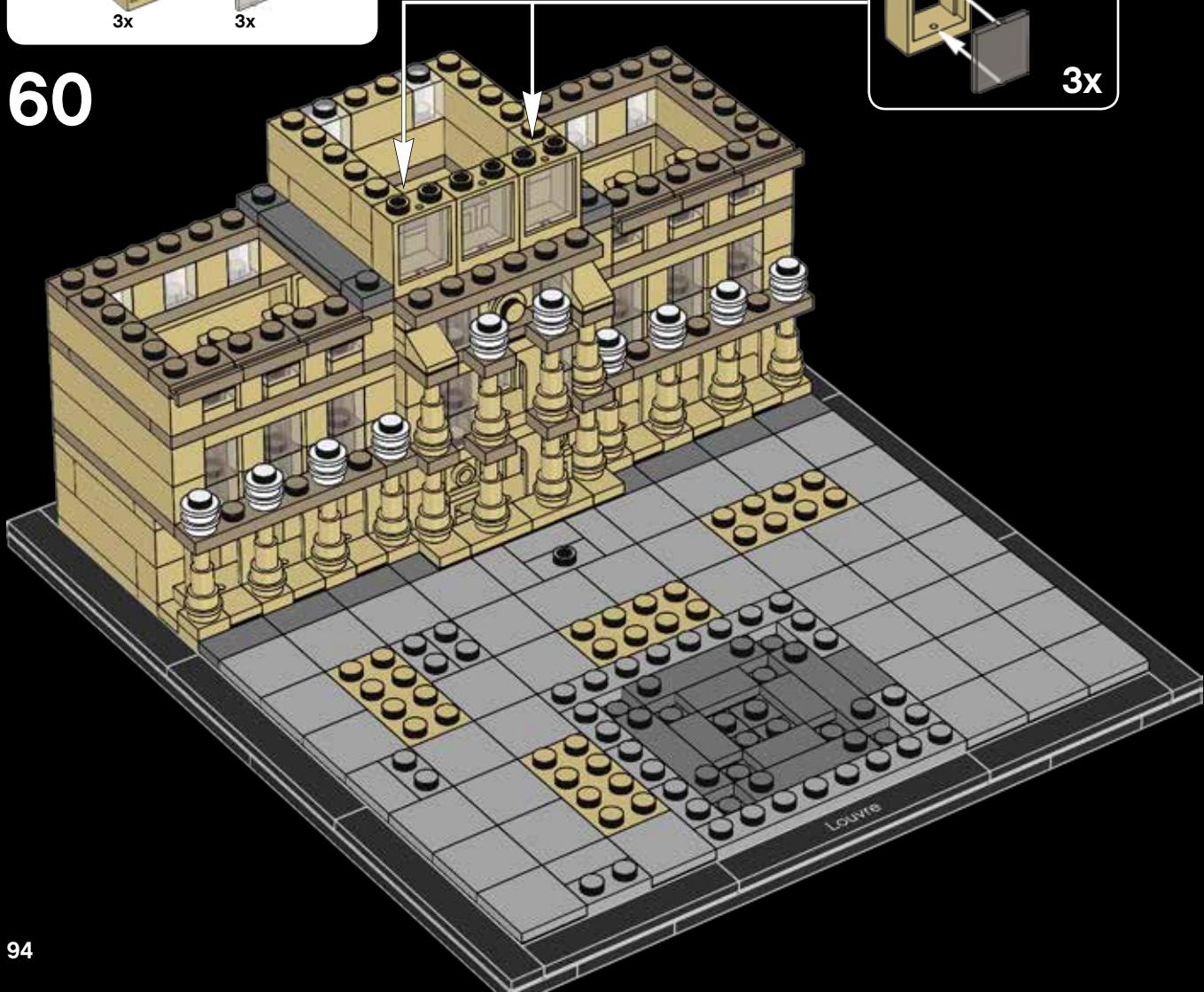


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3x

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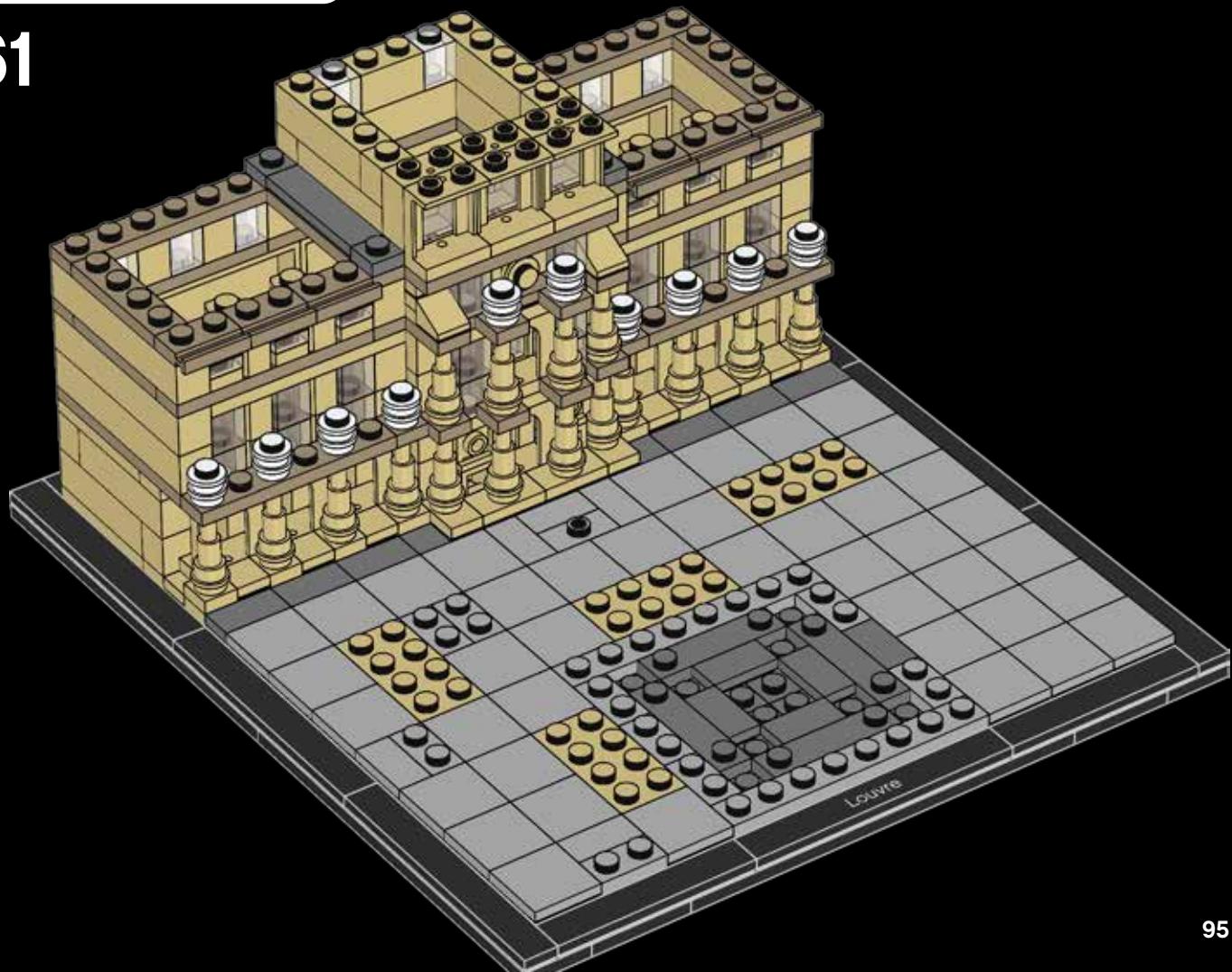


3x



3x

61



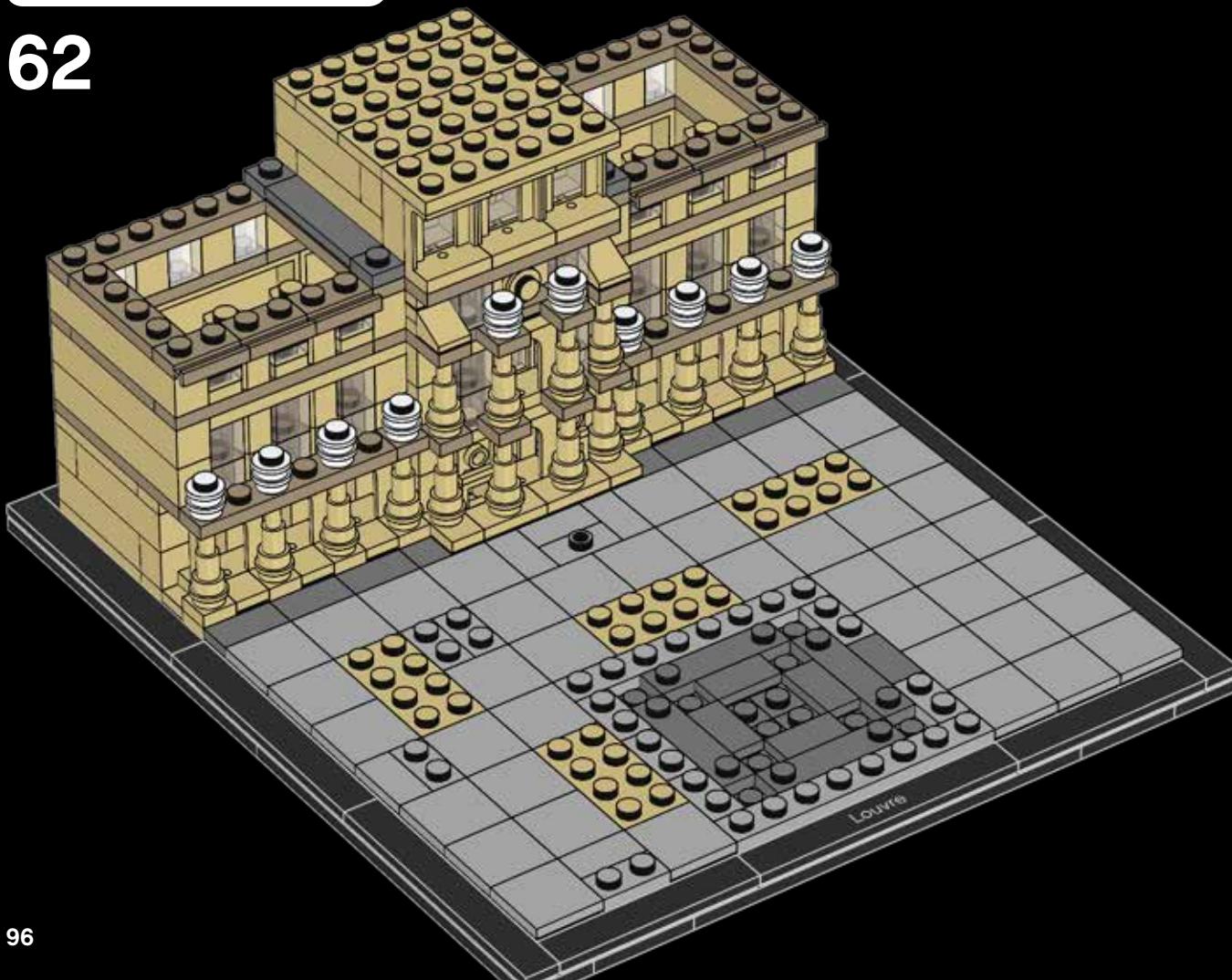


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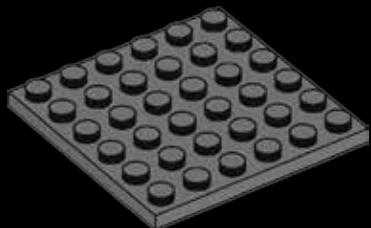
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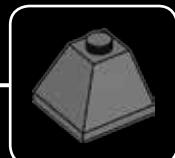
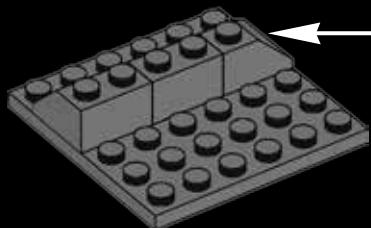




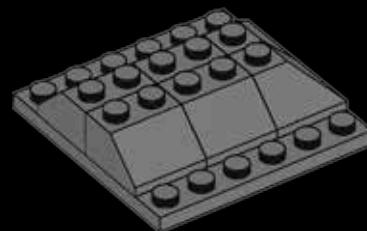
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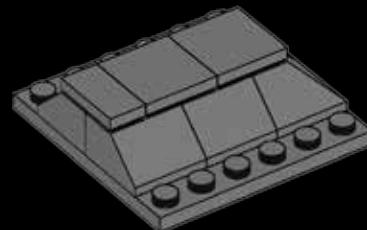
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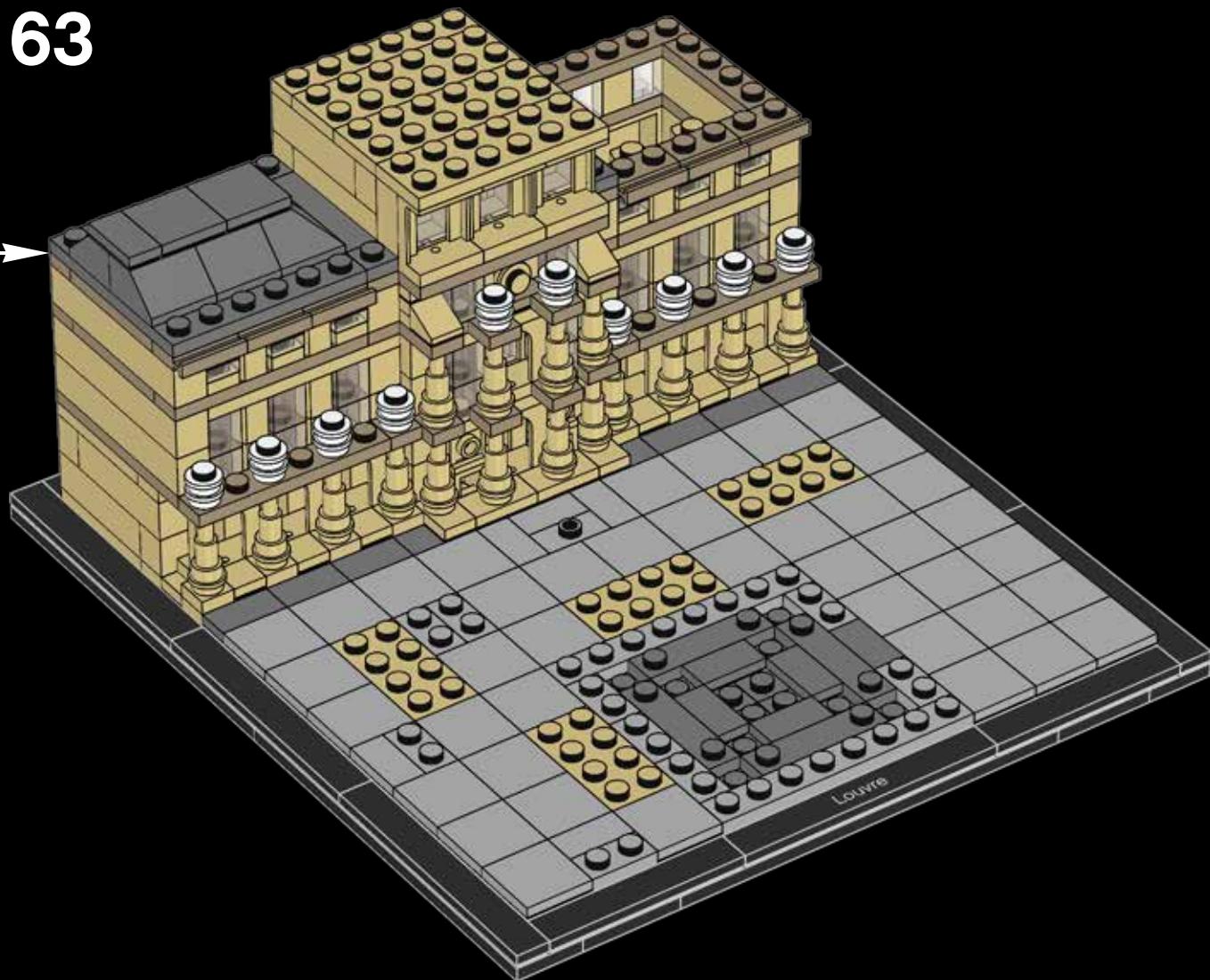
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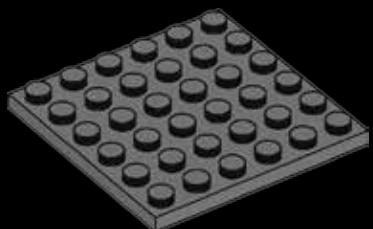
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1x

1

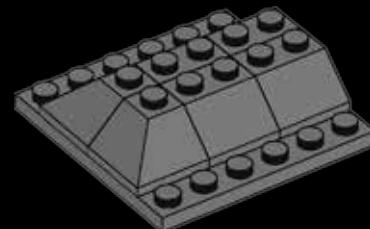


1x



2x

3

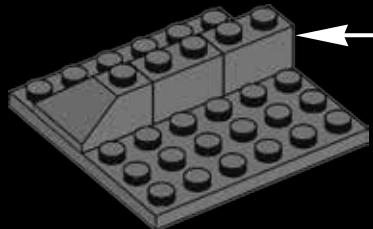


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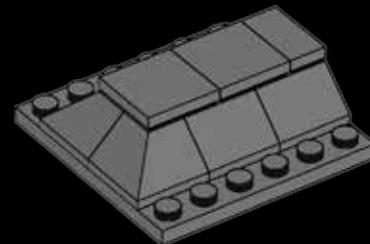
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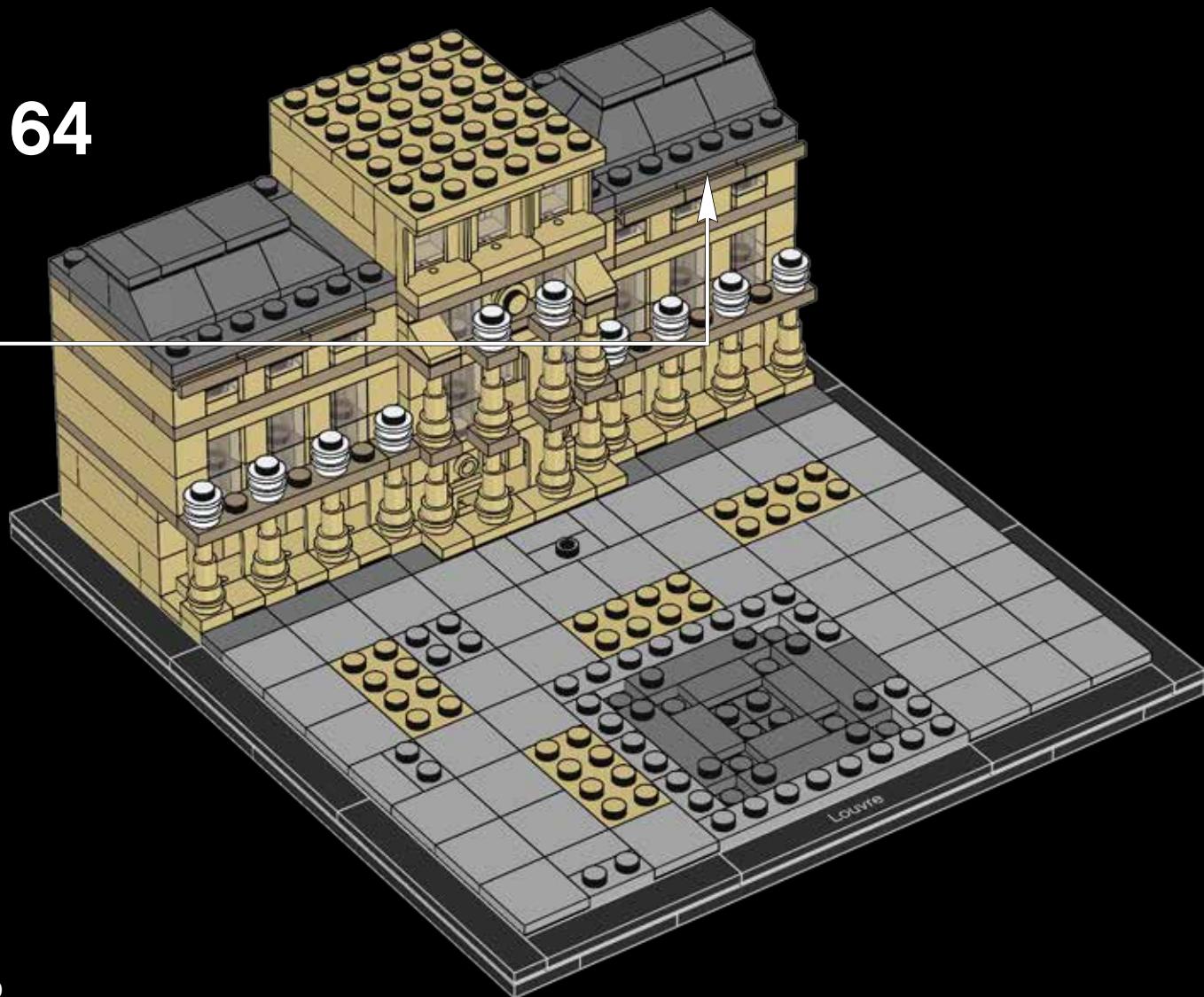
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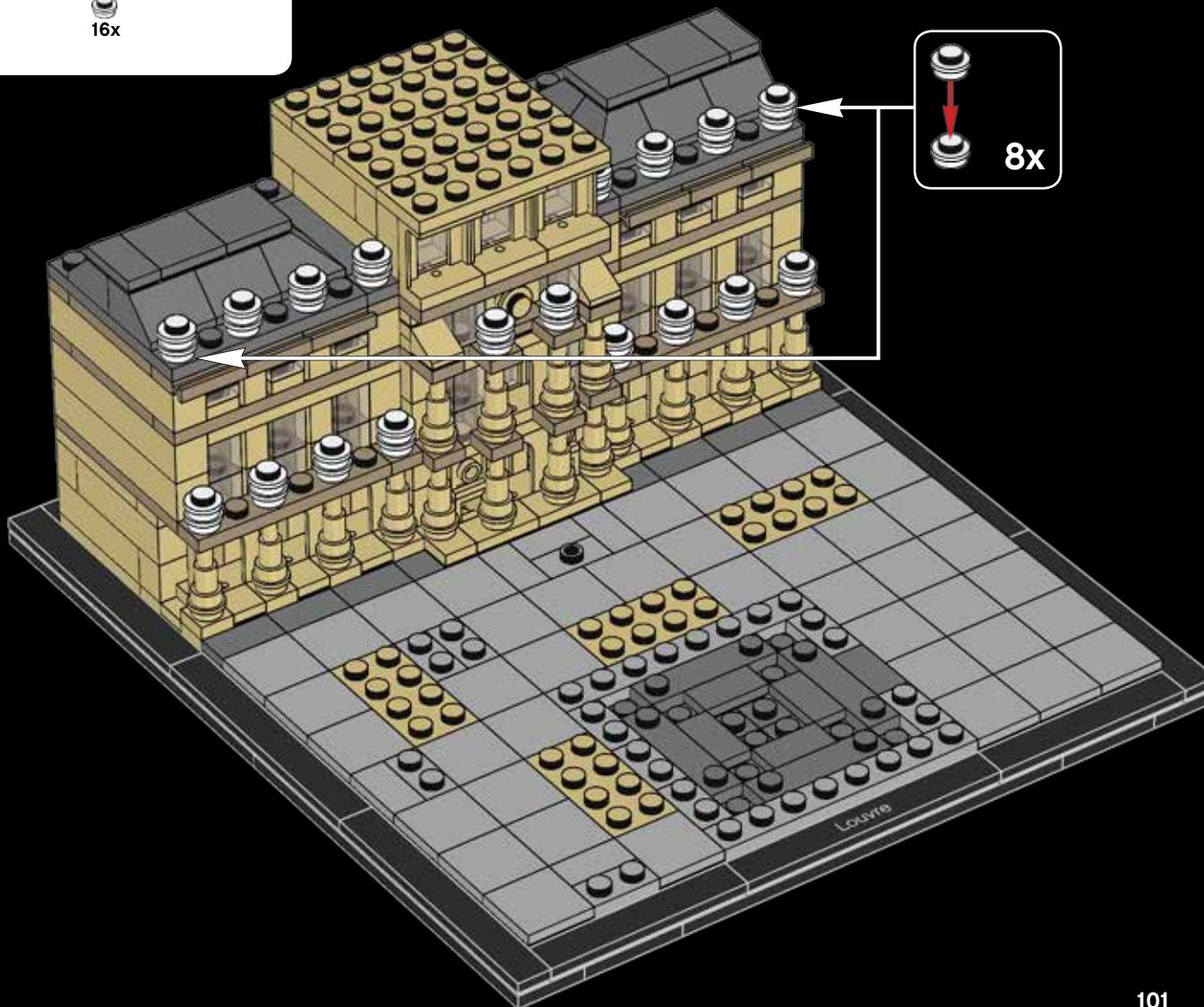


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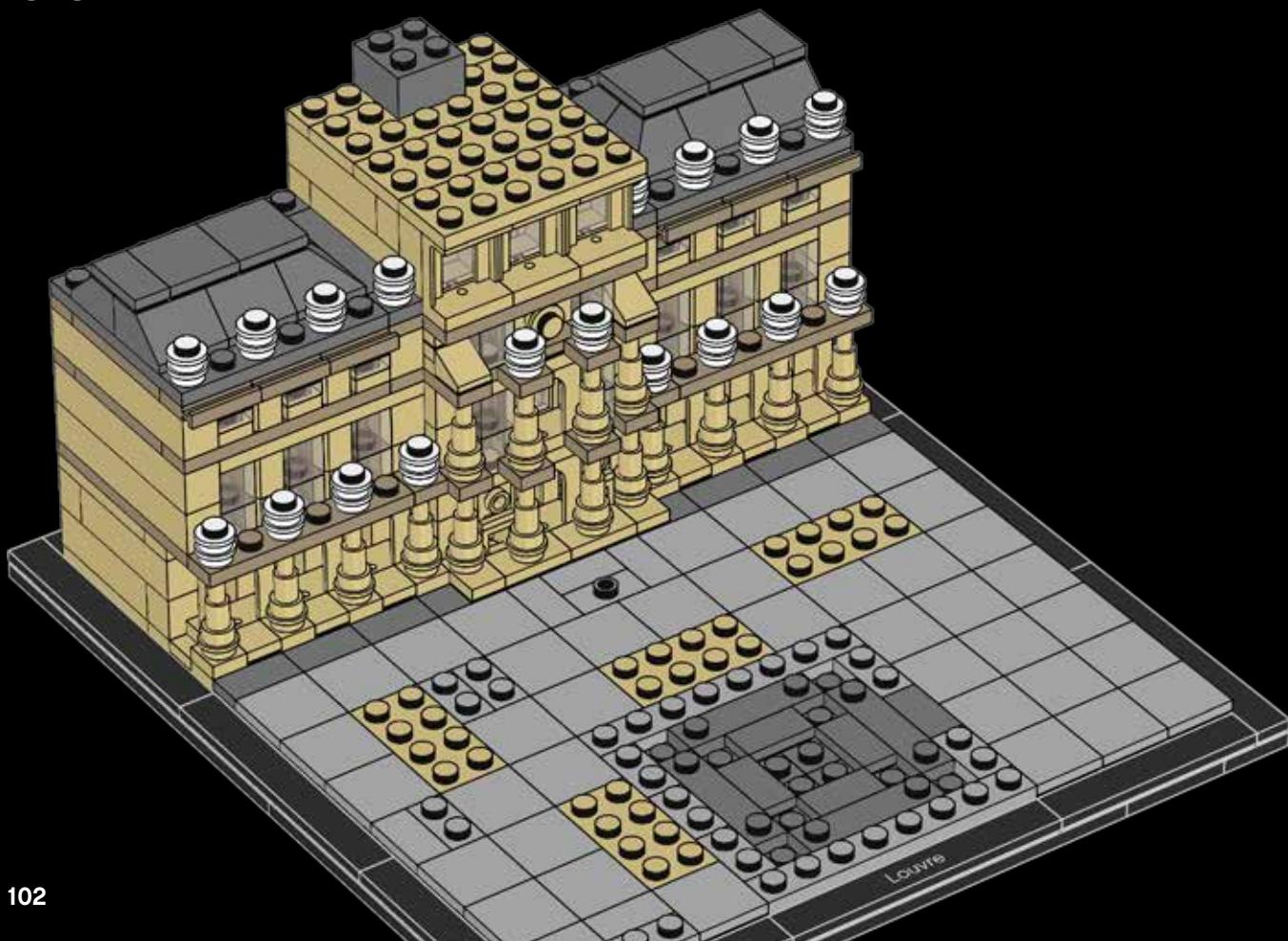
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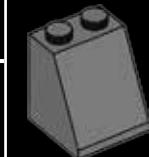




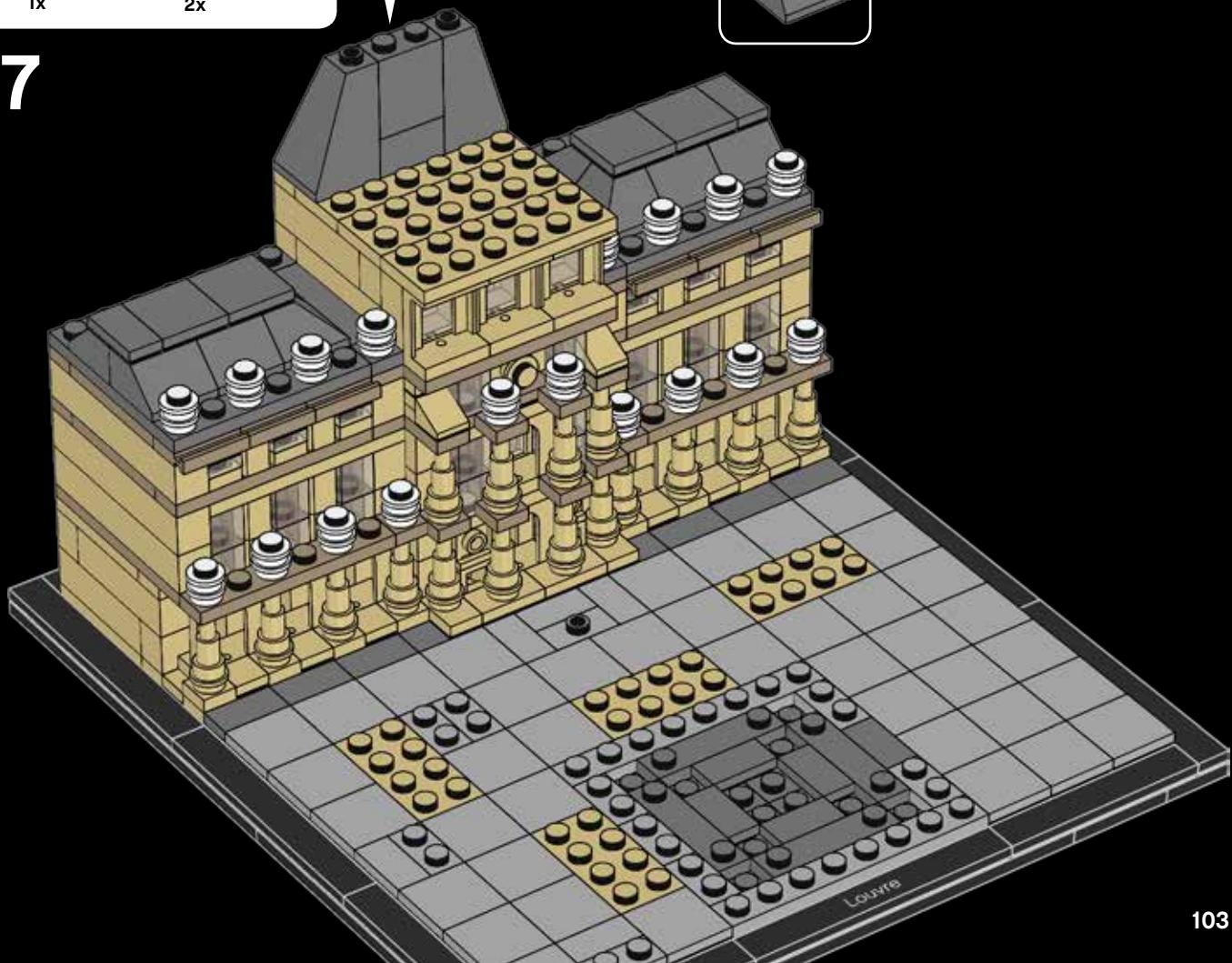
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67



Louvre



68

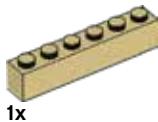


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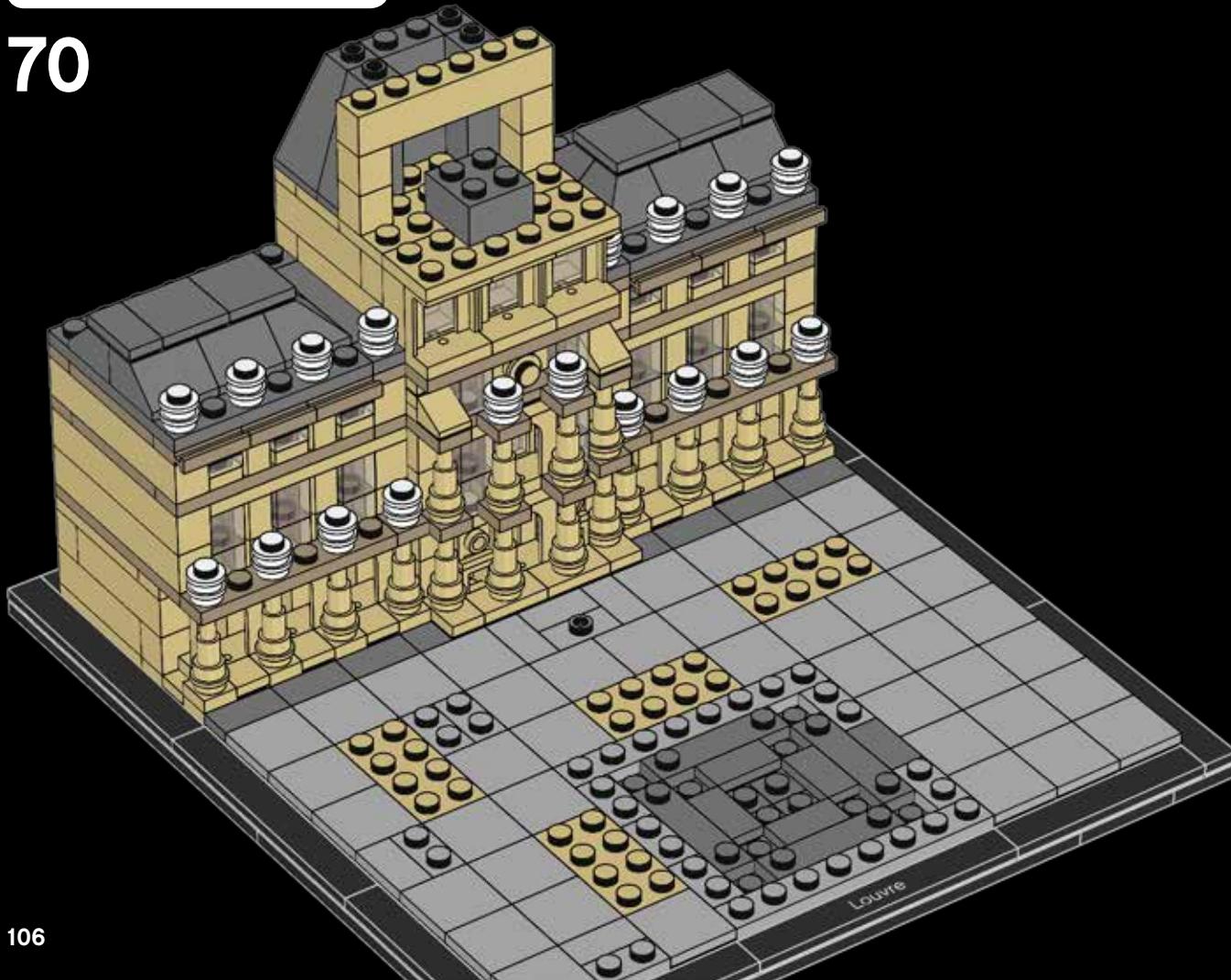


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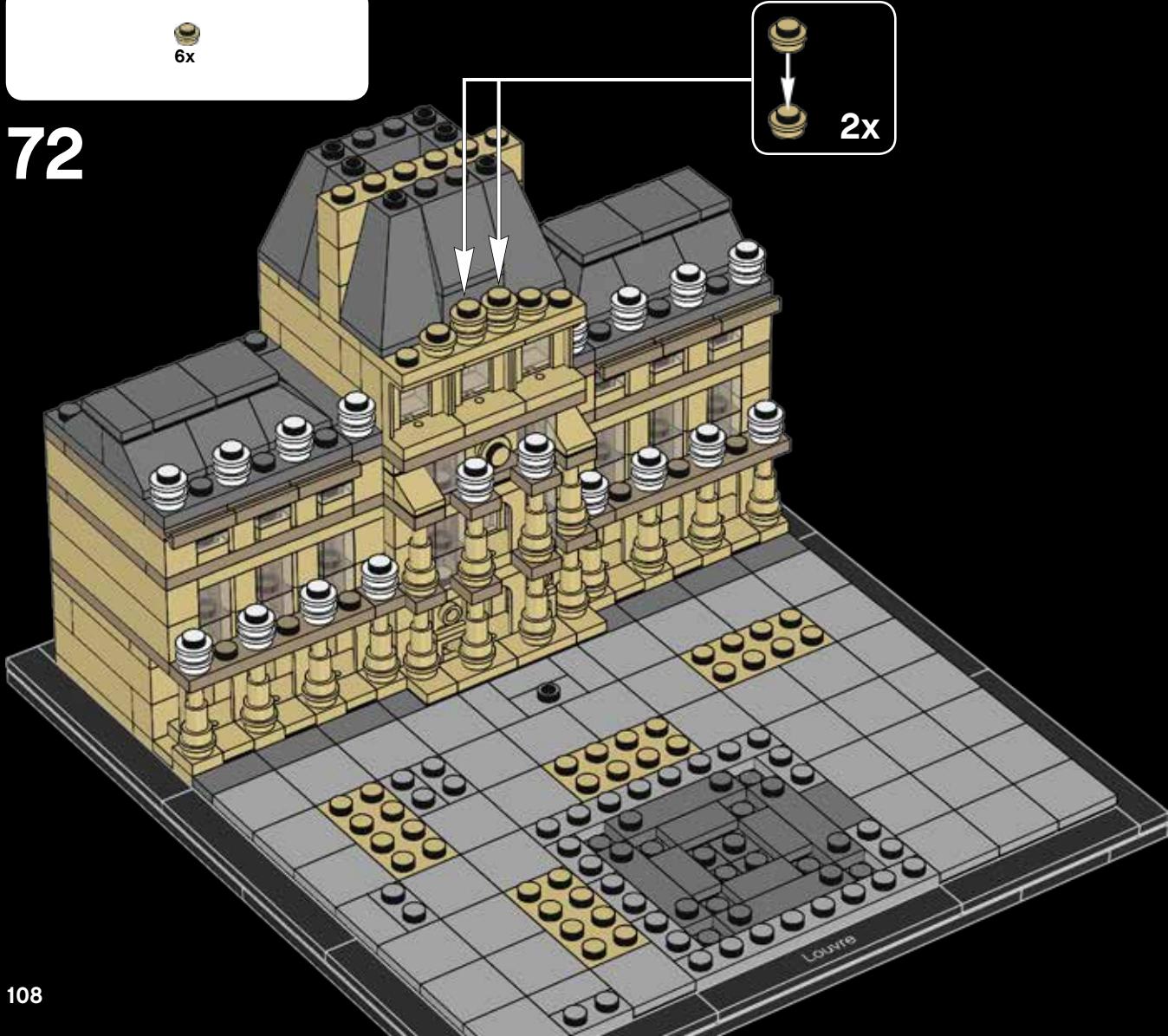


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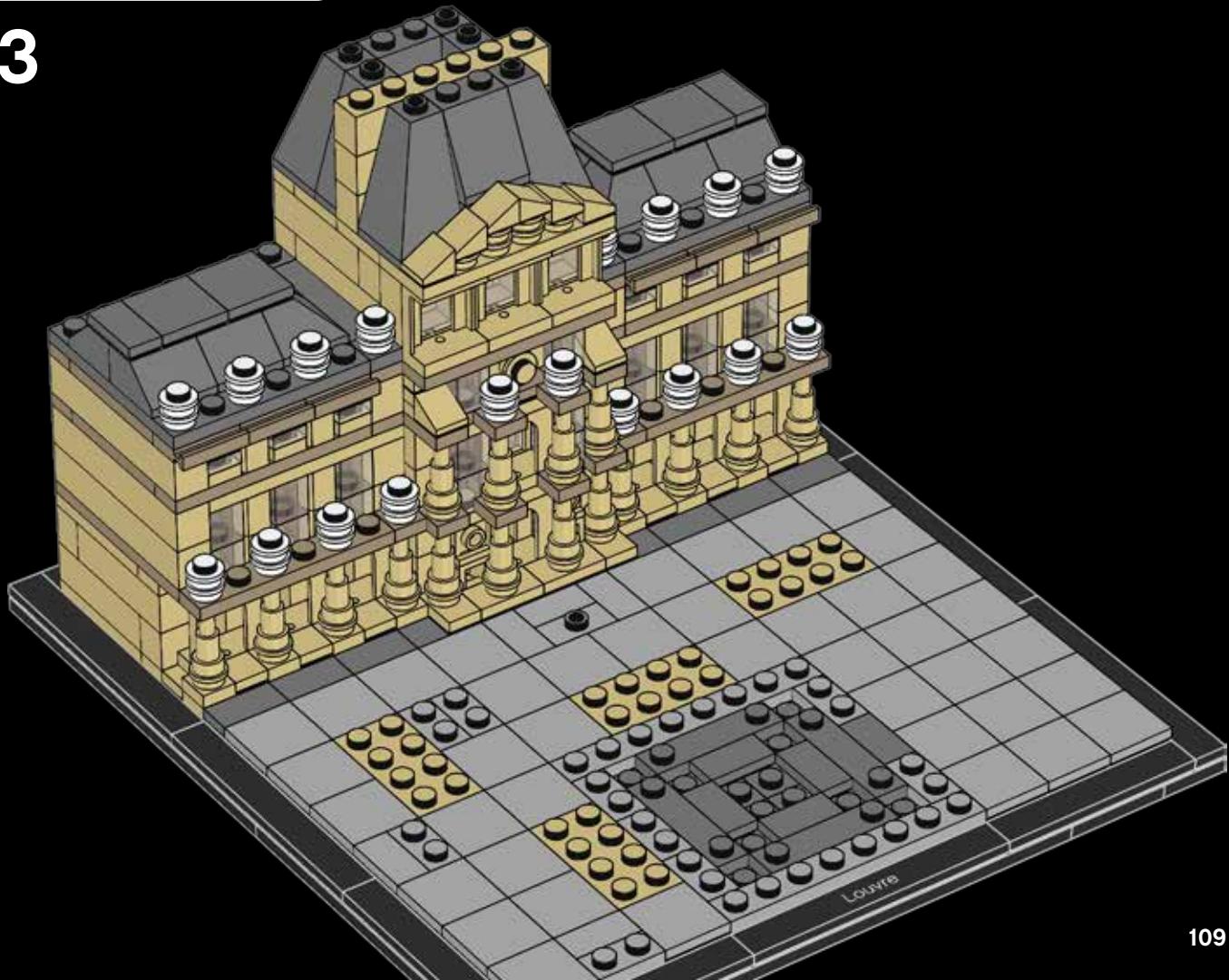
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2x

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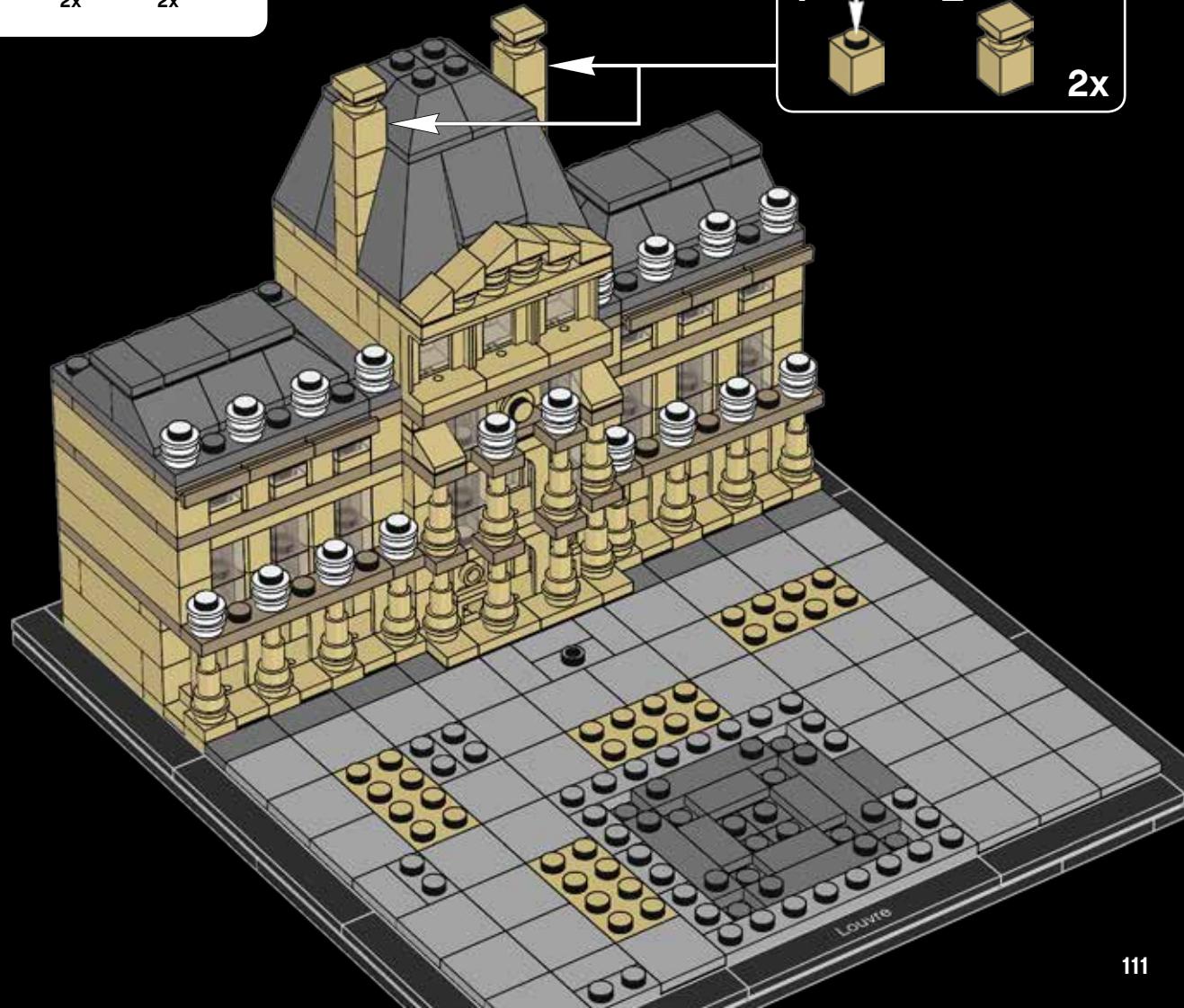


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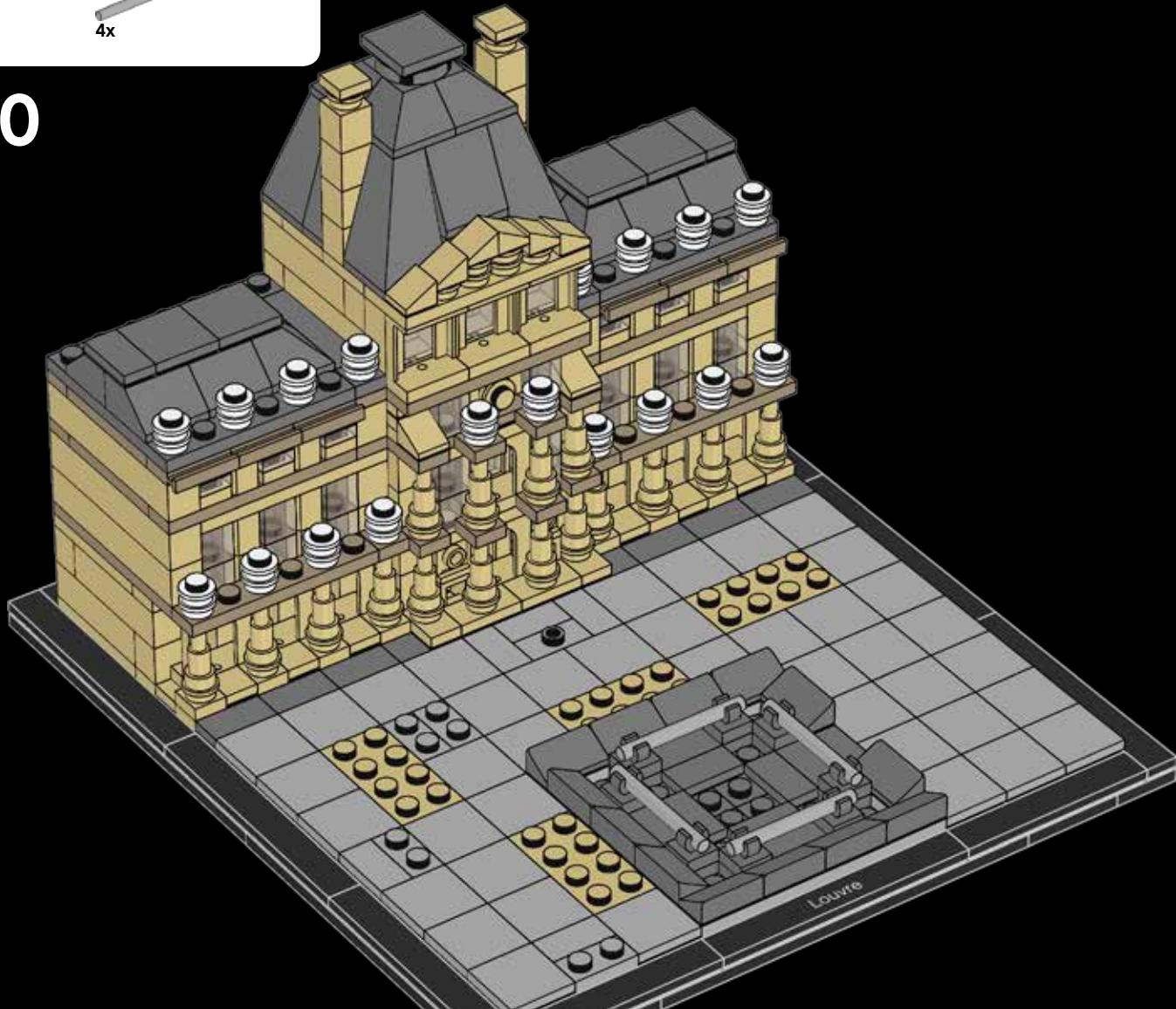
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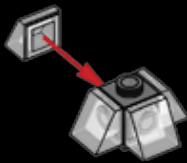


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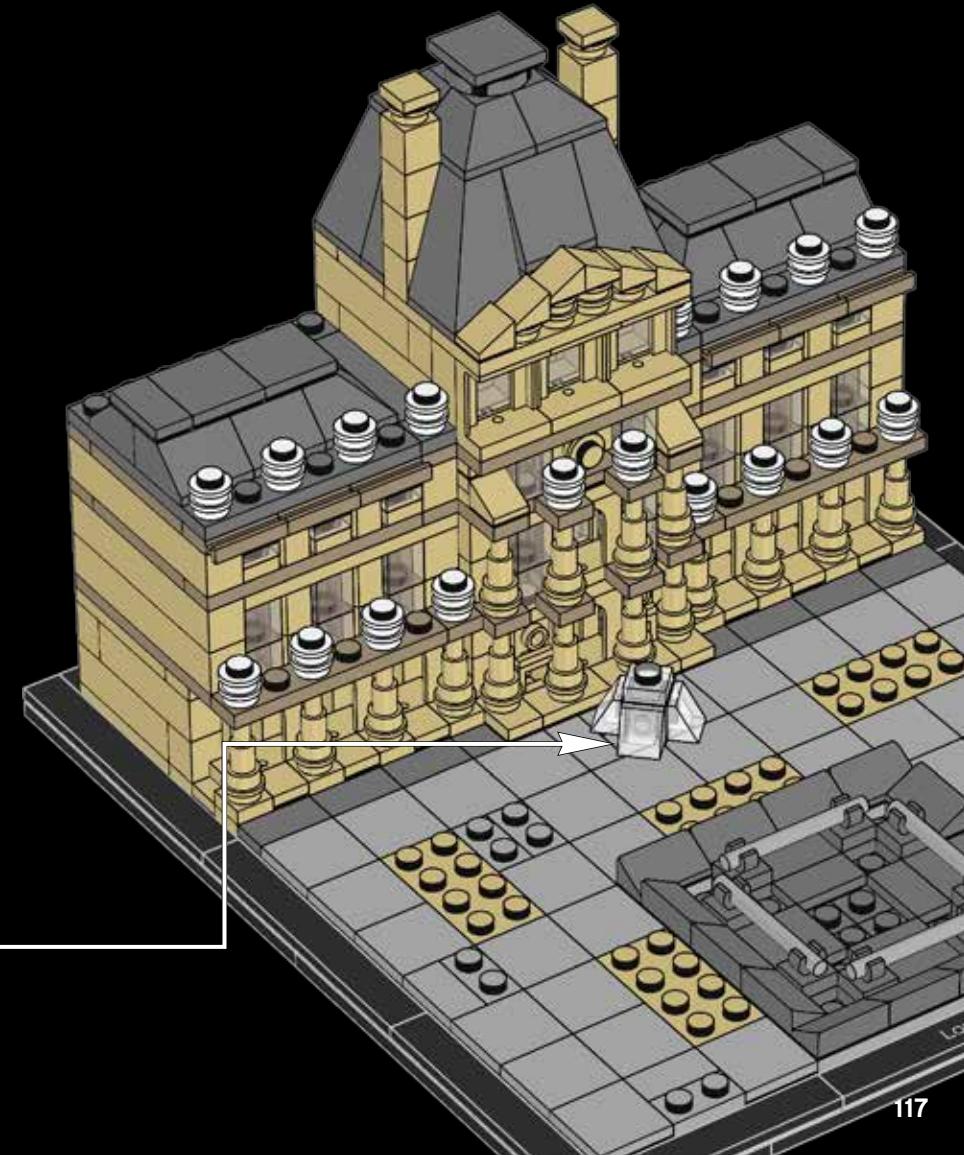
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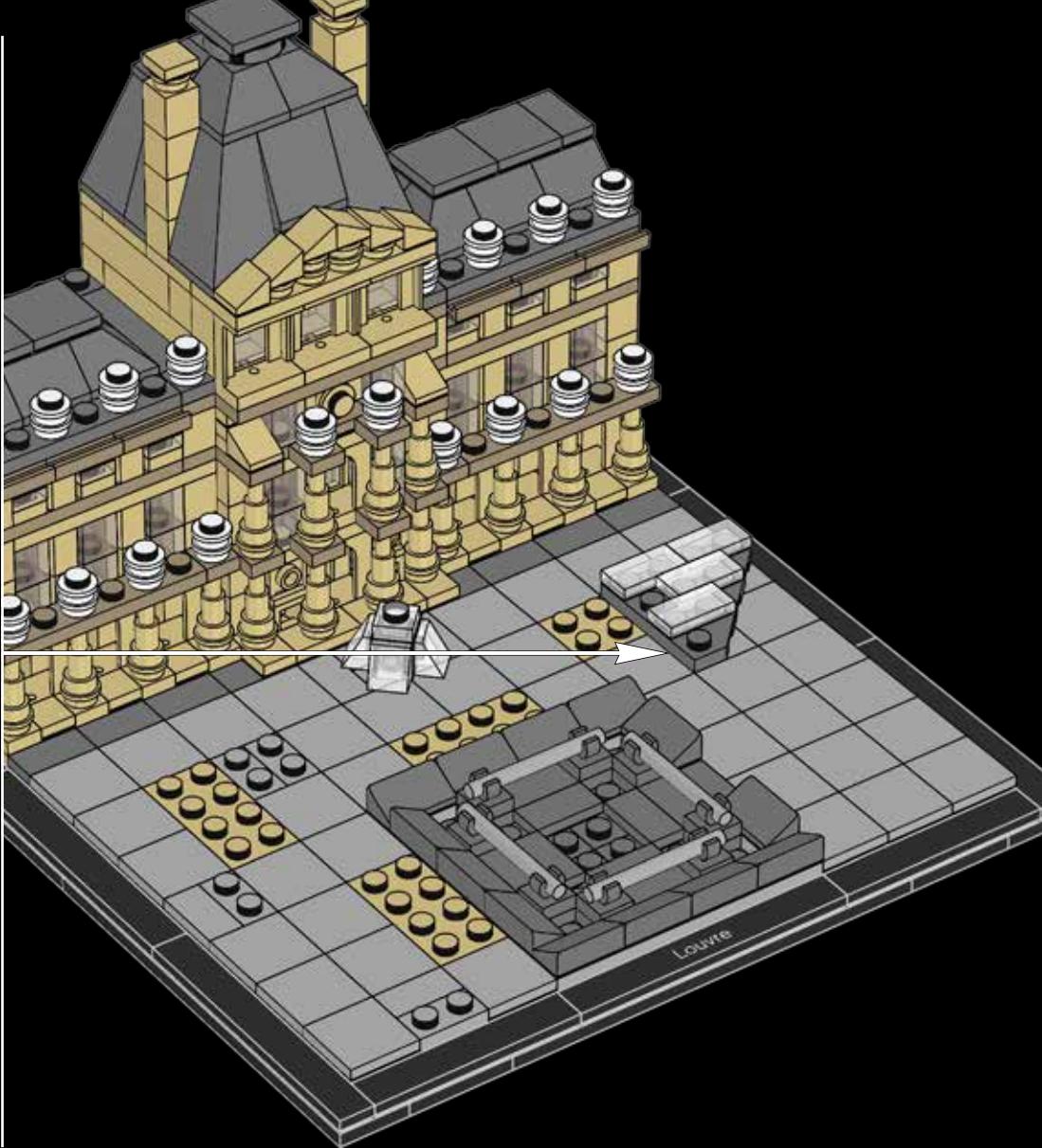
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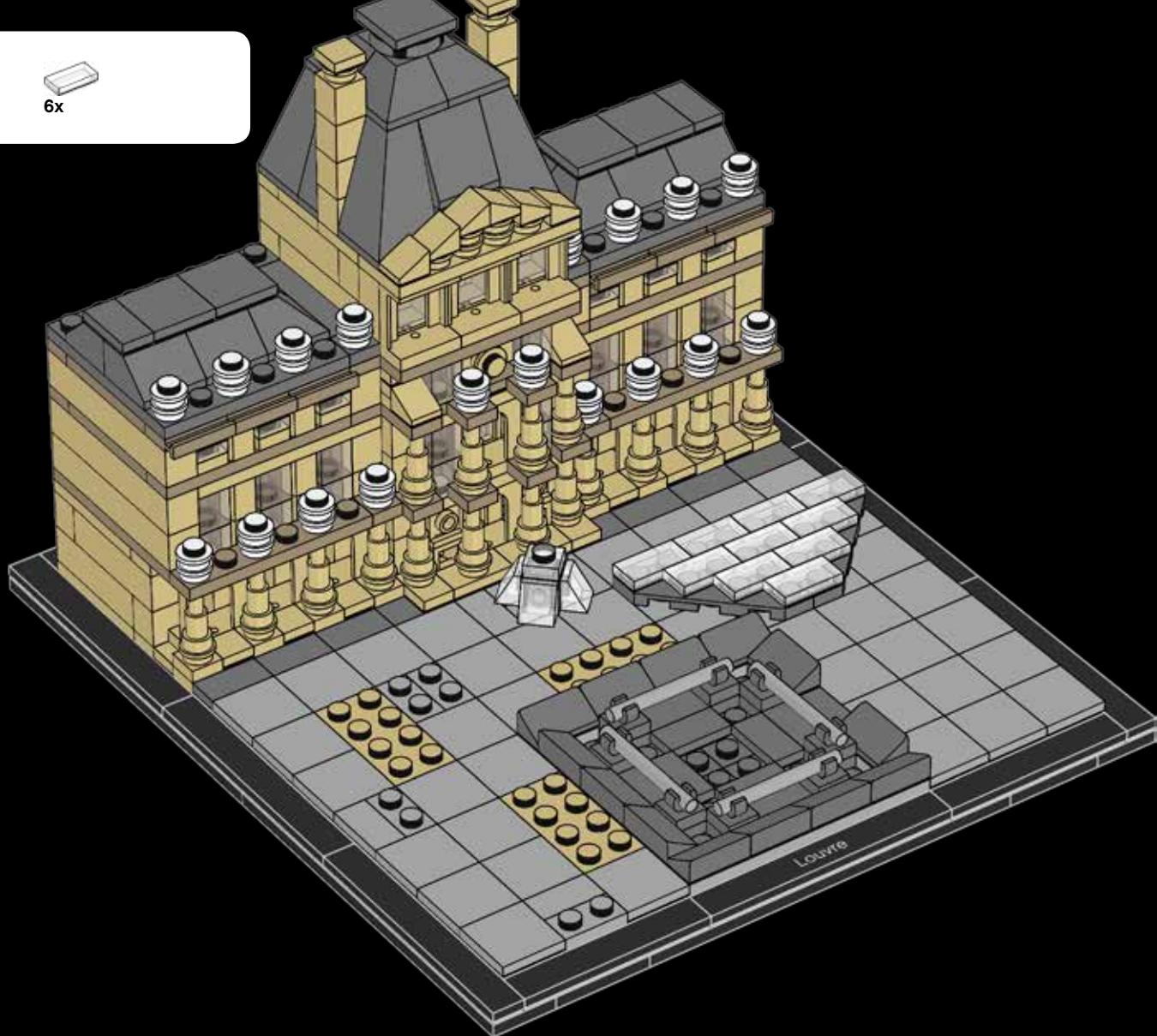
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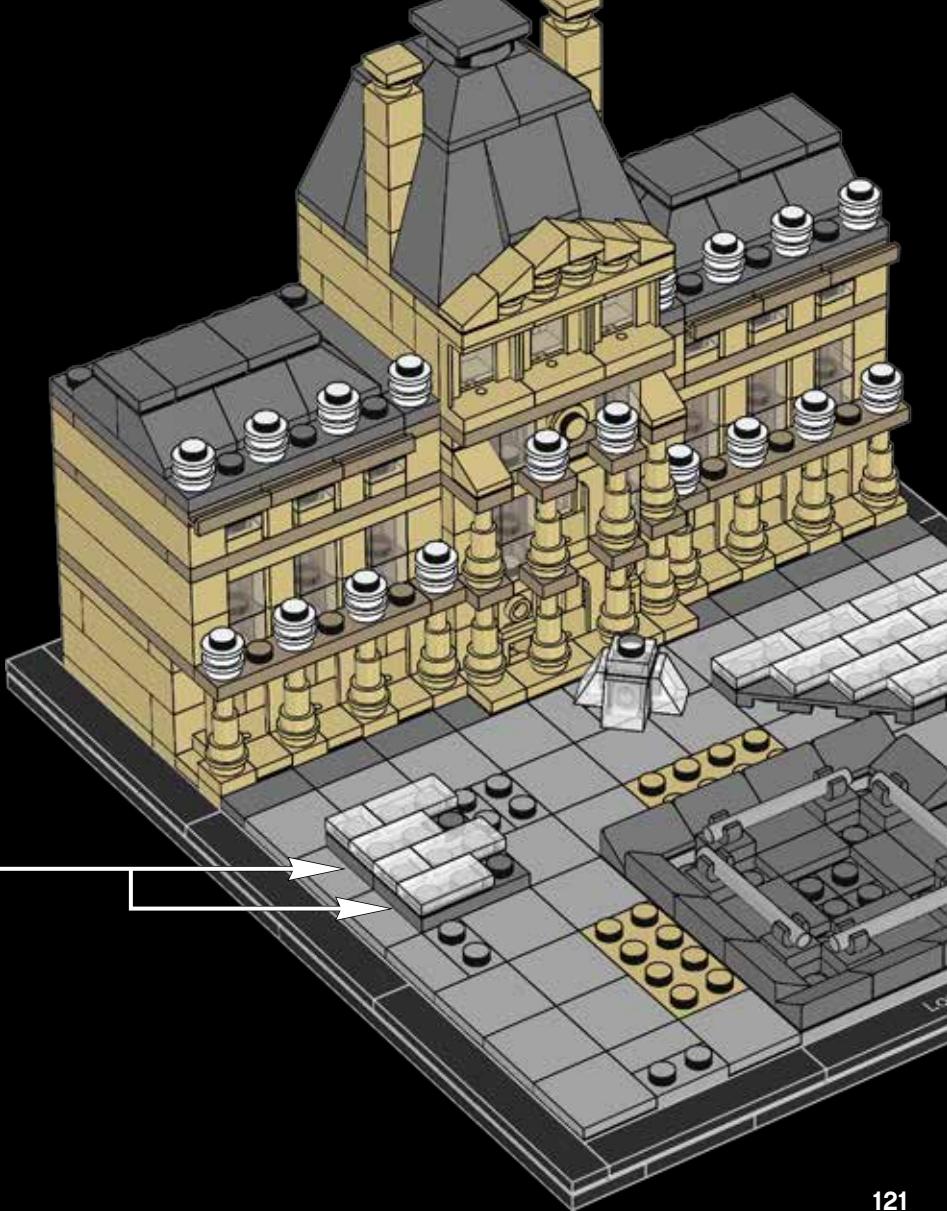
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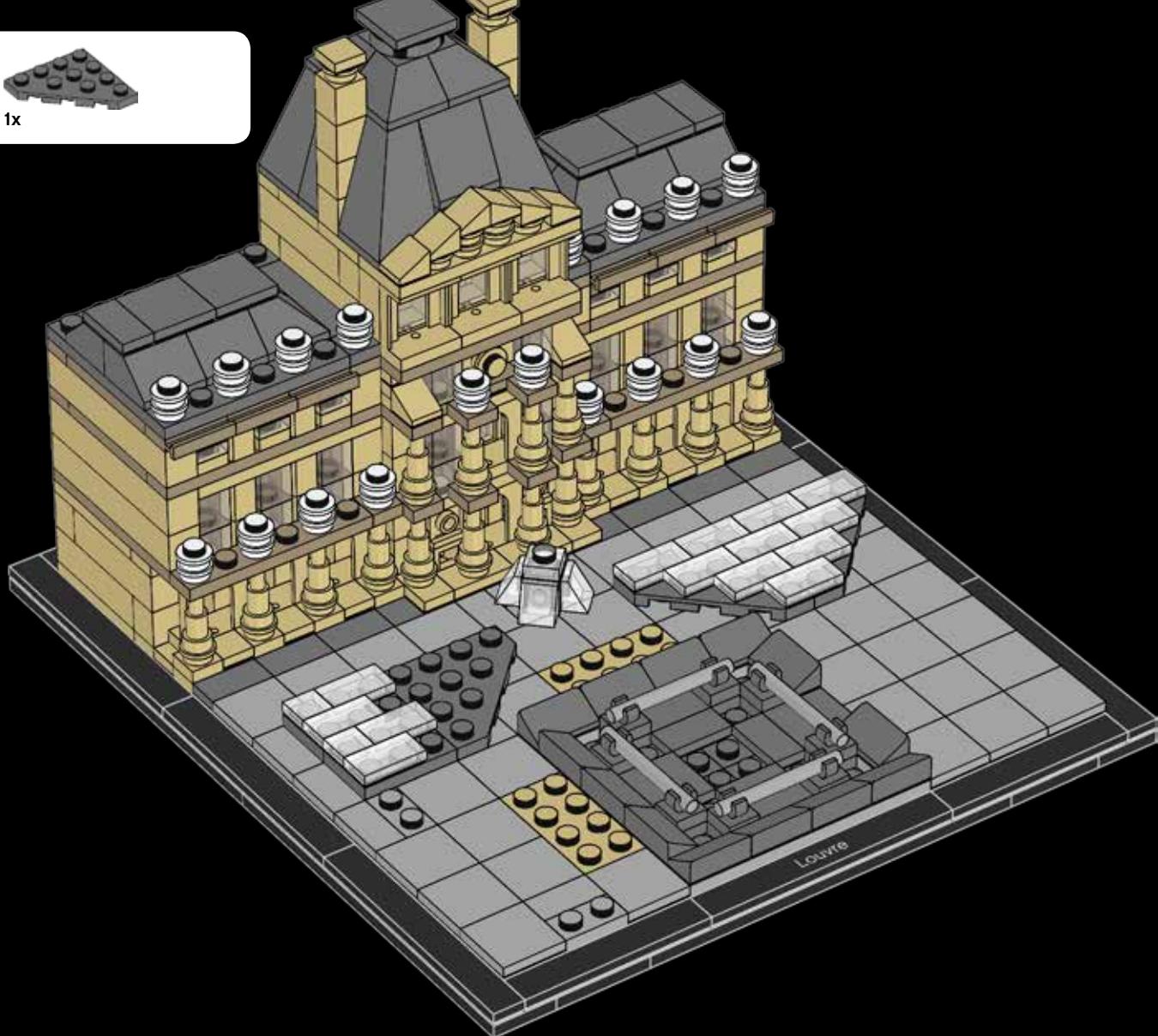
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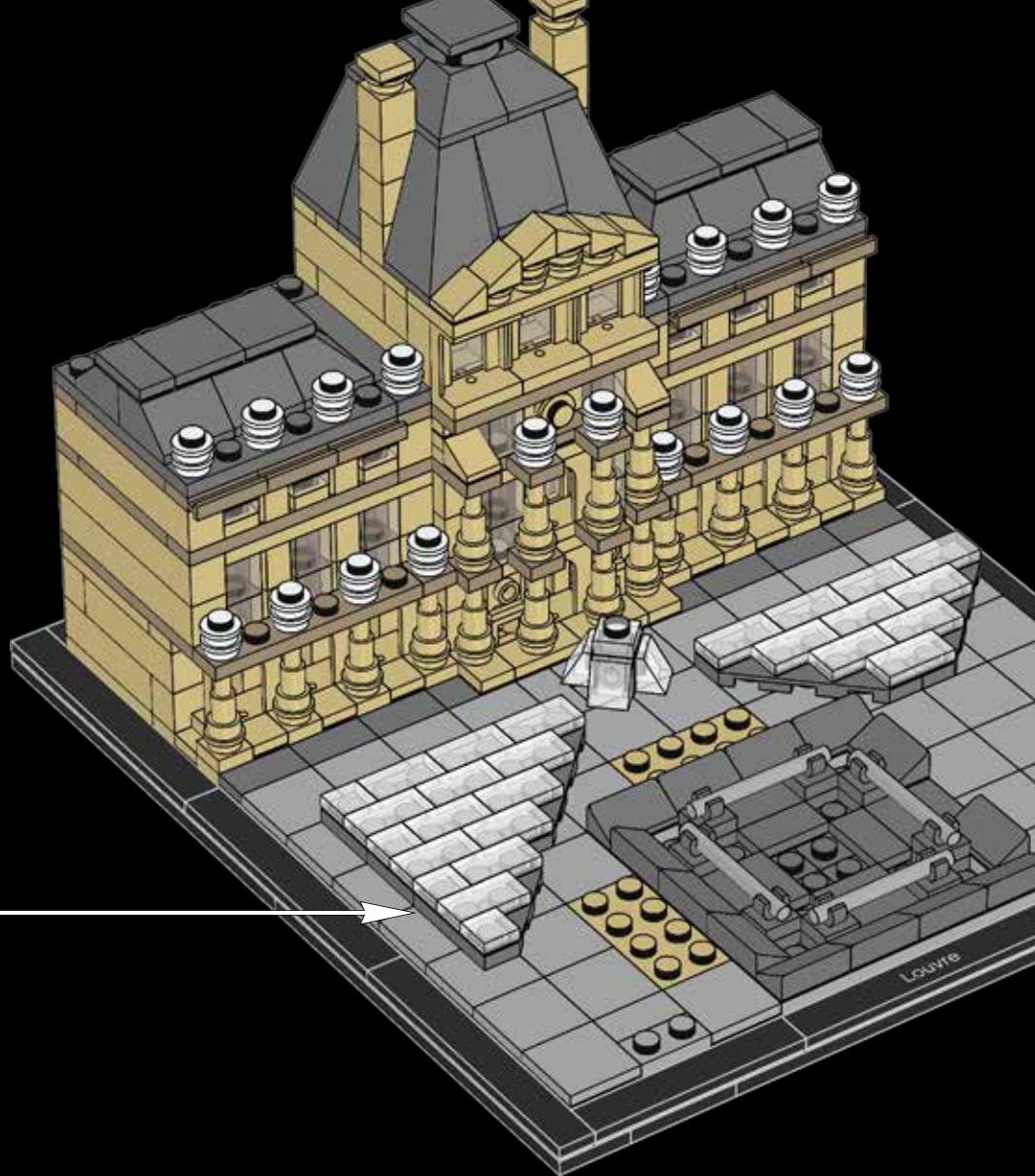


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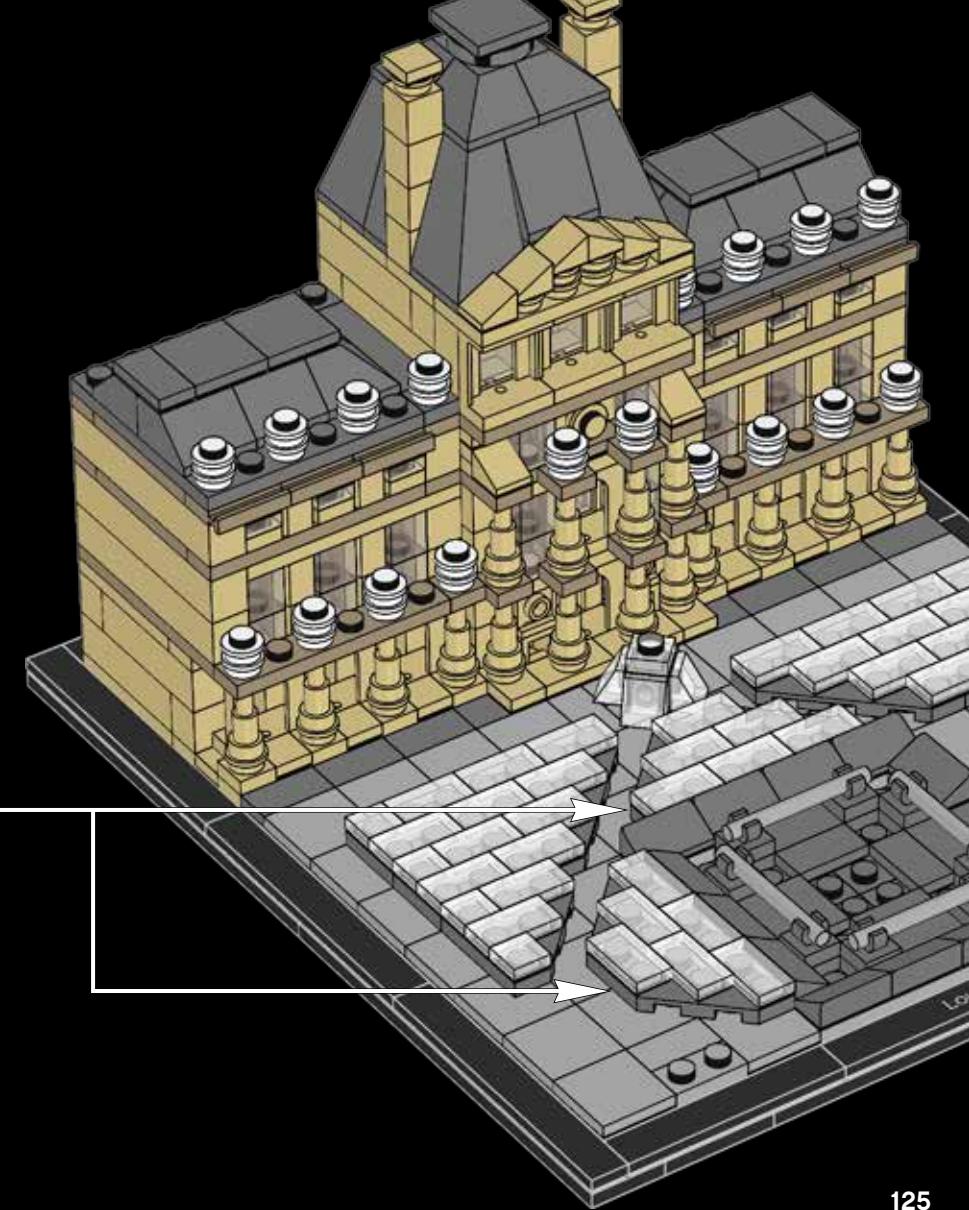
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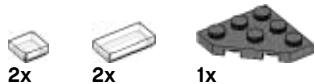


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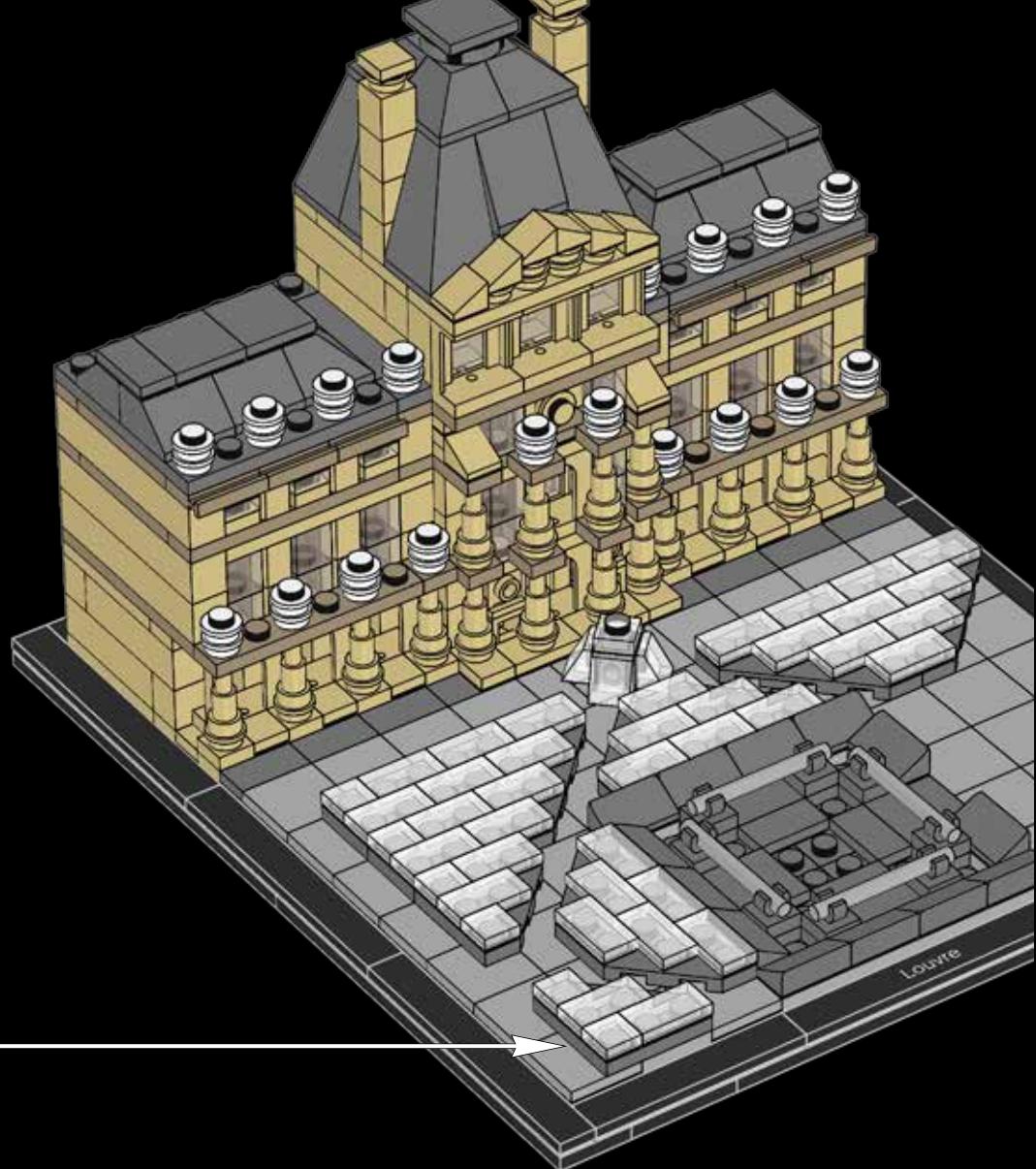


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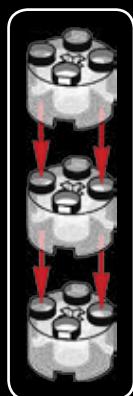


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2x



2x



2x



8x



8x

92

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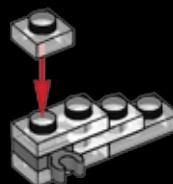
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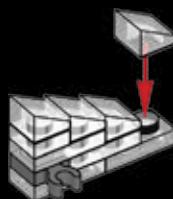
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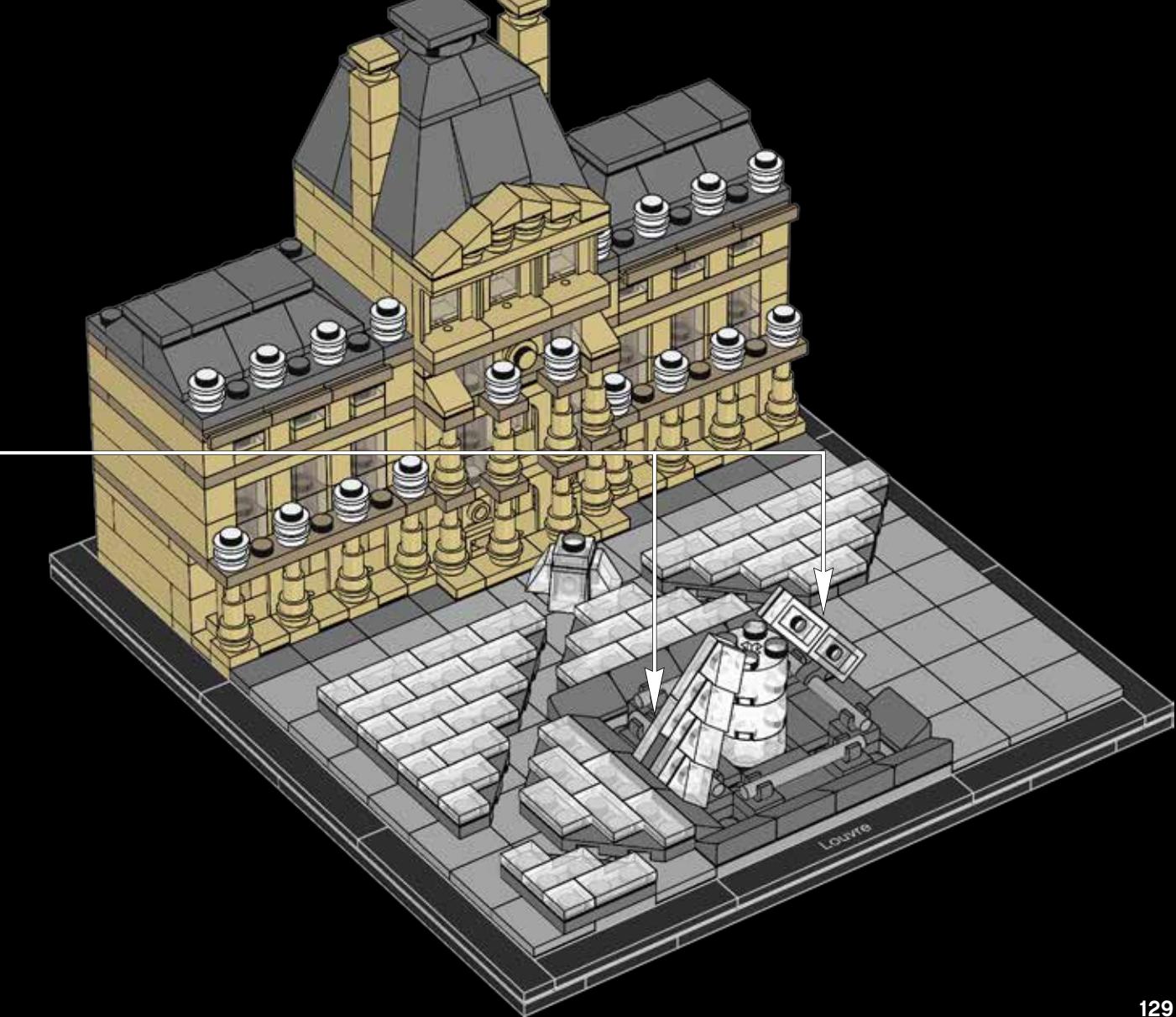
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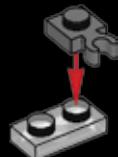
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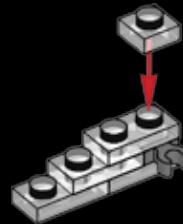
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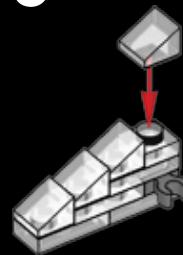
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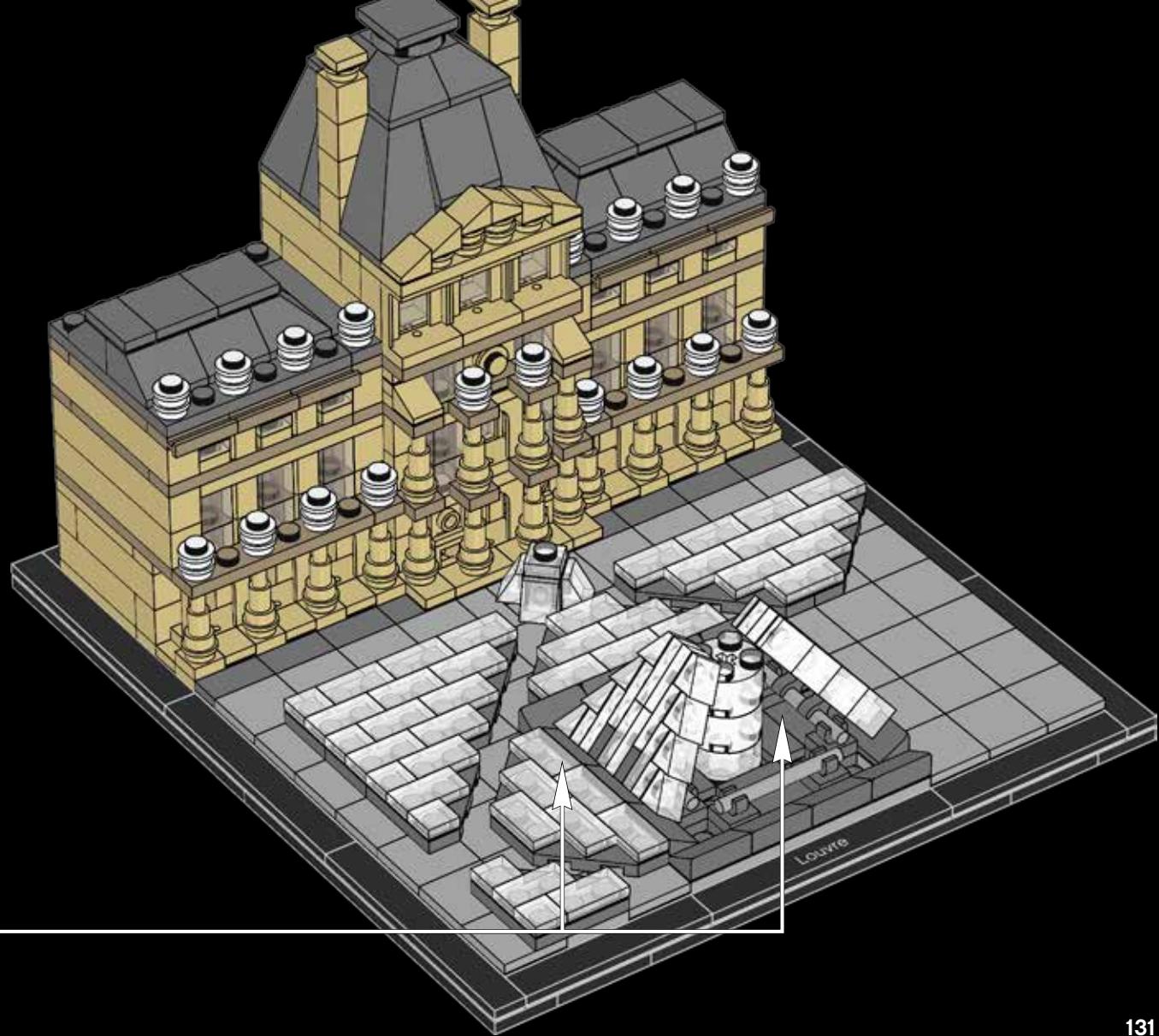
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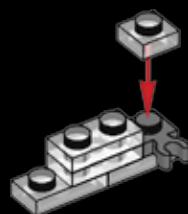


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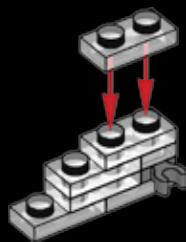
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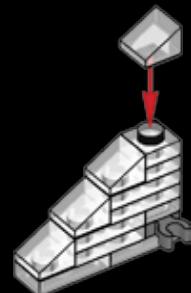




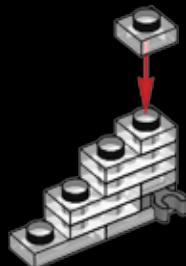
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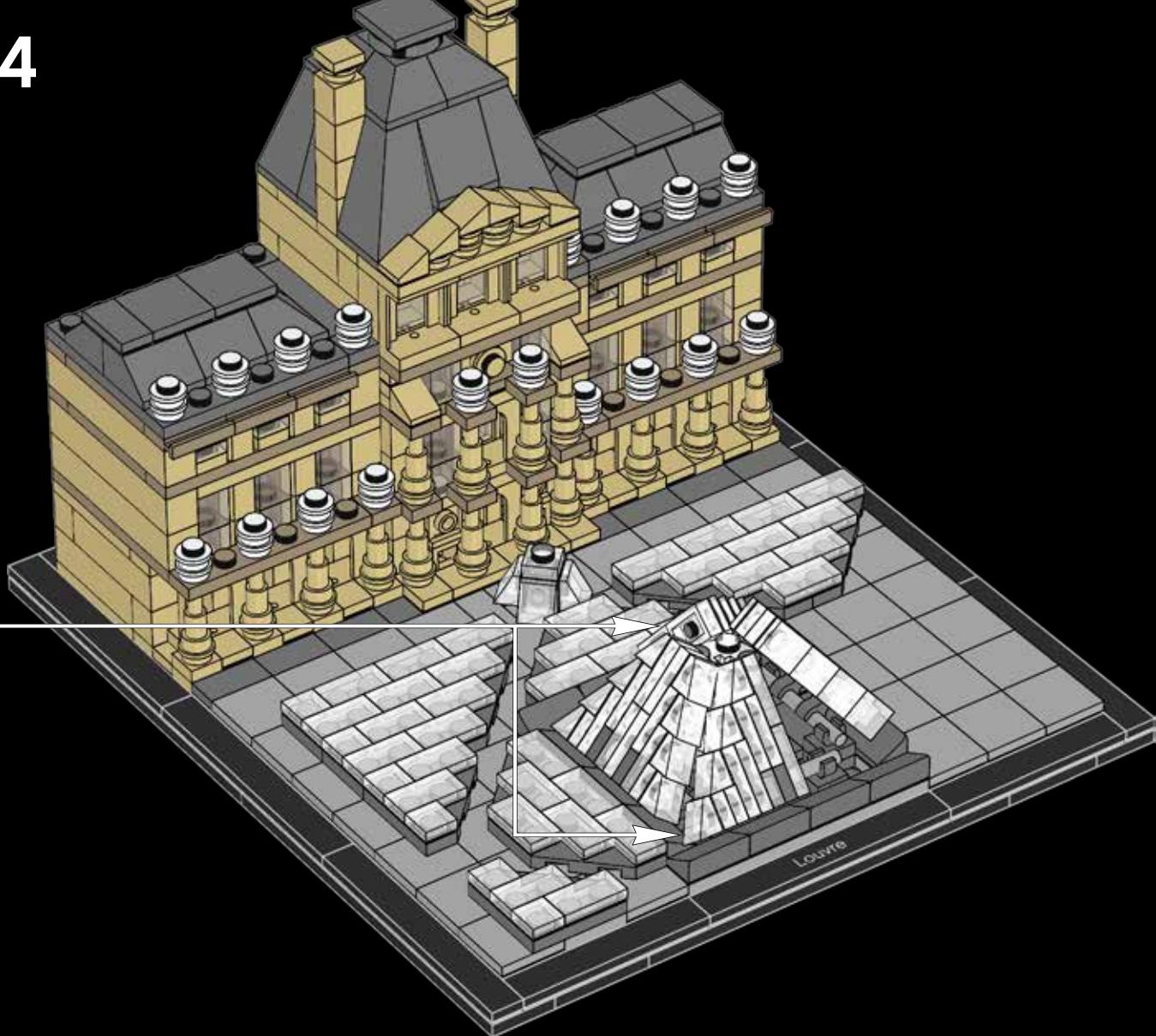
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6



**2x**





**2x**



**1x**



**1x**

**1**



**1x**

**3**

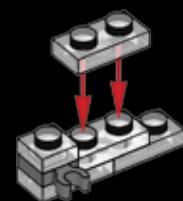


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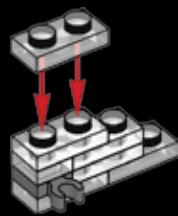
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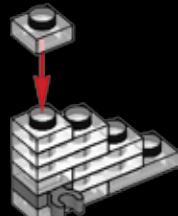
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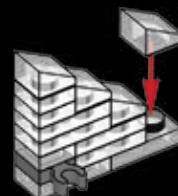
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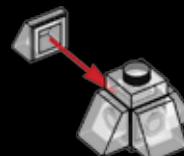


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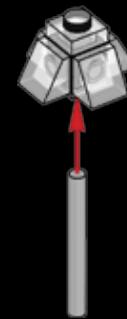
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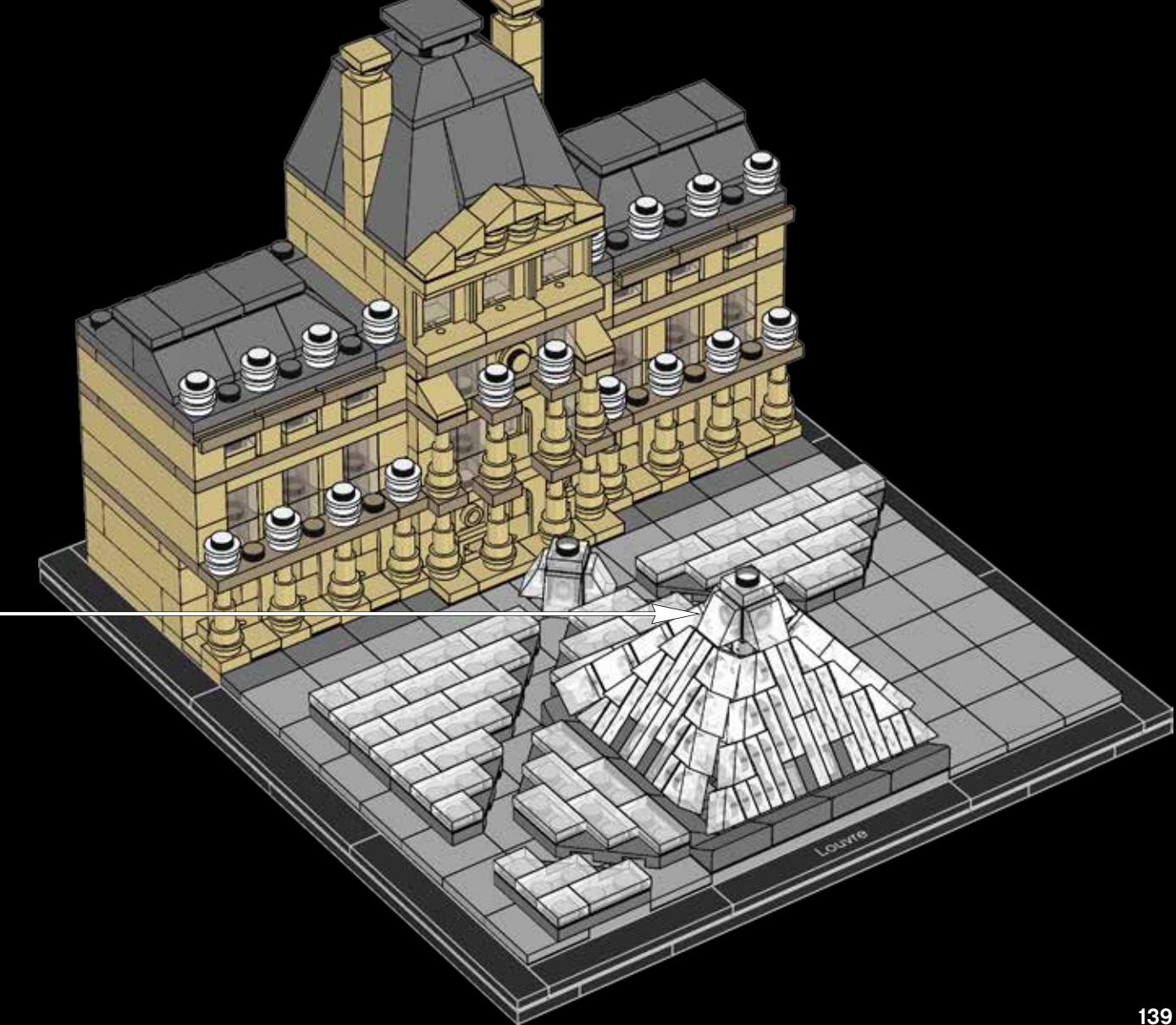


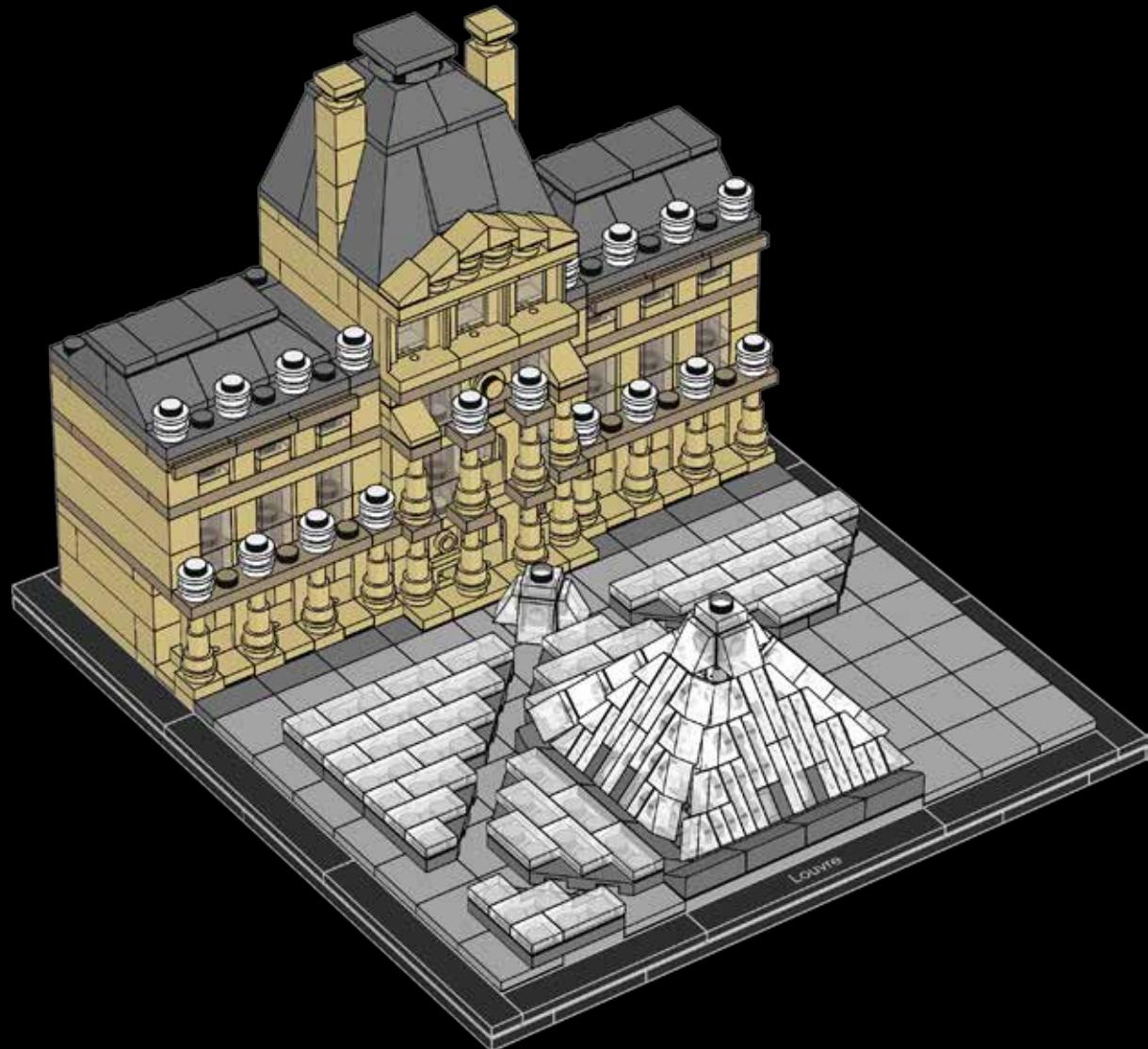
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3









Pyramide du Louvre: original work of I. M. PEI/Pyramide du Louvre: œuvre originale d'I. M. Pei

© Musée du Louvre. Dist. RMN/Olivier Oiedsch

# LEGO® Architecture – Then and Now

There has always been a natural connection between the LEGO® brick and the world of architecture. Fans who build with LEGO elements instinctively develop an interest in the form and function of the structures they create. At the same time, many architects have discovered that LEGO bricks are the perfect way to physically express their creative ideas.

This connection was confirmed in the early 1960s with the launch of the LEGO “Scale Model” line. It matched the spirit of the age where modern architects were redefining how houses look and people were taking an active interest in the design of their new homes. These sets were designed to be different from the normal, brightly colored LEGO boxes; they also included a book on architecture as a source of inspiration.

Decades later, architect and LEGO fan Adam Reed Tucker revived the idea of expressing architecture using LEGO bricks and in partnership with the LEGO Group, launched the LEGO Architecture line that we know today. His first models, and the original sets in the current LEGO Architecture series, were interpretations of famous skyscrapers from his hometown of Chicago. Since then LEGO Architecture has developed and evolved, first with well-known buildings from other

cities in the United States, and now with iconic structures from Europe, the Middle East, and Asia.

The introduction of our LEGO Architecture Studio set echoes the ambitions of the earlier LEGO “Scale Model” line and widens the potential of the LEGO Architecture series. Now you can enjoy building and learning about specific landmark buildings, or create exciting architectural models from your own fantasy. An inspiring 270-page book, featuring a number of renowned architects from around the world, guides you through the principles of architecture and encourages you in your own creative building.



21050  
LEGO Architecture Studio

# LEGO® Architecture – Hier et aujourd’hui

Il y a toujours eu une connexion naturelle entre la brique LEGO® et le monde de l'architecture. Les fans qui construisent avec des éléments LEGO développent instinctivement un intérêt pour la forme et la fonction des structures qu'ils créent. De nombreux architectes ont quant à eux découvert que les briques LEGO sont la façon idéale de matérialiser leurs idées de création.

Cette connexion a été confirmée au début des années 1960 avec le lancement de la gamme « Maquettes à l'échelle » LEGO. Cette gamme correspondait à l'esprit de l'époque, alors que les architectes modernes redéfinissaient les maisons, et que les gens s'intéressaient activement à la conception de leur résidence. Ces ensembles originaux étaient conçus pour être différents des boîtes LEGO habituelles aux couleurs vives, et incluaient aussi un livret d'architecture comme source d'inspiration.

Quelques décennies plus tard, l'architecte et fan de LEGO Adam Reed Tucker a fait revivre l'idée d'exprimer l'architecture en utilisant des briques LEGO. En partenariat avec le Groupe LEGO, il lança la gamme LEGO Architecture que nous connaissons aujourd'hui. Ses premiers modèles, et les ensembles originaux de la gamme LEGO Architecture actuelle, étaient des interprétations de célèbres gratte-ciel de sa ville

natale de Chicago. La gamme LEGO Architecture a depuis évolué et s'est élargie, tout d'abord avec des bâtiments célèbres d'autres villes des États-Unis, puis avec de célèbres monuments d'Europe, du Moyen-Orient et d'Asie.

L'introduction de notre ensemble LEGO Architecture Studio fait écho aux ambitions de la précédente gamme « Maquettes à l'échelle » LEGO et accroît le potentiel de la gamme LEGO Architecture. Vous pouvez maintenant découvrir et construire des monuments célèbres ou créer de passionnantes modèles architecturaux nés de votre imagination. Un livret d'inspiration de 270 pages, présentant plusieurs architectes célèbres du monde entier, vous guide parmi les principes de l'architecture et vous encourage dans votre propre construction créatrice.



21050  
LEGO Architecture Studio

# LEGO® Architecture: entonces y ahora

Siempre ha existido una conexión natural entre el brick LEGO® y el mundo de la arquitectura. Los fans que construyen con elementos LEGO desarrollan instintivamente un interés por la forma y las funciones de las estructuras que crean. Al mismo tiempo, muchos arquitectos han descubierto que los bricks LEGO son una forma perfecta de expresar físicamente sus ideas creativas.

Esta relación se confirmó a principios de la década de 1960, con el lanzamiento de la línea «Scale Model» de LEGO. Encajaba bien con el espíritu de la época: un tiempo en el que los arquitectos modernos redefinían el aspecto de las casas y la gente se interesaba cada vez más por el diseño de su nuevo hogar. Los sets se diseñaron para que se diferenciasen de los normales, que se comercializaban en cajas de brillantes colores, e incluían un libro sobre la arquitectura que proporcionaba inspiración a sus usuarios.

Décadas más tarde, el arquitecto y fan de LEGO Adam Reed Tucker reavivó la idea de expresar la arquitectura usando bricks LEGO y, en colaboración con The LEGO Group, lanzó la línea LEGO Architecture que hoy conocemos. Sus primeros modelos, y los sets originales de la actual serie LEGO Architecture, eran

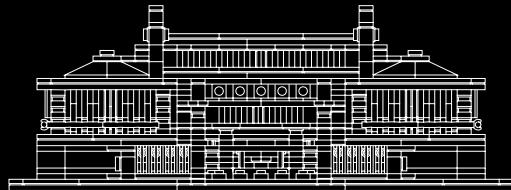
interpretaciones de los rascacielos más famosos de su ciudad natal, Chicago. Desde entonces, LEGO Architecture se ha desarrollado y ha evolucionado, primero incorporando edificios célebres de otras ciudades de Estados Unidos y, ahora, estructuras emblemáticas de Europa, Oriente Próximo y Asia.

La introducción del set LEGO Architecture Studio recupera las ambiciones de la antigua línea «Scale Model» de LEGO y amplía el potencial de la serie LEGO Architecture. Hoy puedes disfrutar mientras construyes y aprendes sobre edificios célebres, o crear tus propios modelos arquitectónicos a partir de tu imaginación. Un instructivo libro de 270 páginas con materiales creados por arquitectos internacionales de gran reputación te guiará a través de los principios de la arquitectura y te animará a dar tus primeros pasos en el mundo de la construcción creativa.

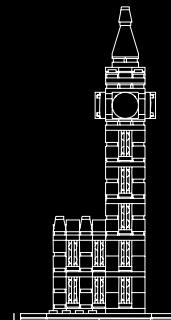


21050  
LEGO Architecture Studio

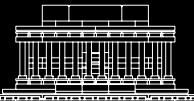
Celebrate the world of architecture and collect all the models  
Célébrez le monde de l'architecture et collectionnez tous les modèles  
Celebra el mundo de la arquitectura y colecciona todos los modelos



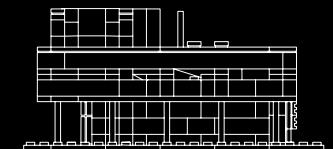
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Imperial Hotel  
Hôtel Imperial



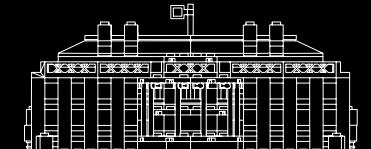
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Big Ben



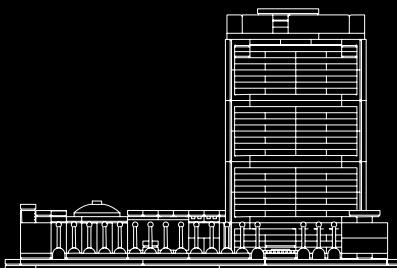
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Lincoln Memorial  
Le monument de Lincoln  
Monumento a Lincoln



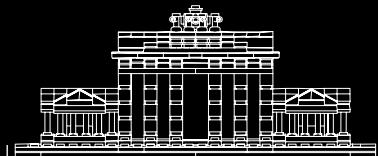
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Villa Savoye



21006  
The White House  
La Maison-Blanche



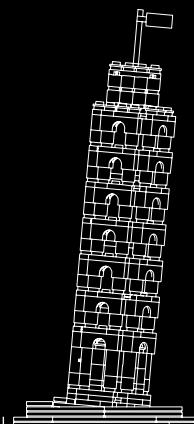
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Le siège des Nations Unies



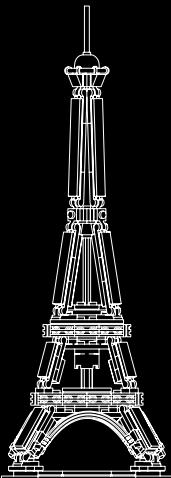
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La porte de Brandebourg



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Trevi Fountain  
La fontaine de Trevi  
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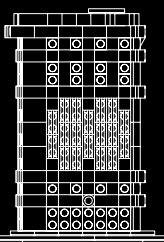
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La tour penchée de Pise



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The Eiffel Tower  
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La Torre Eiffel



21003  
Seattle Space Needle  
Space Needle de Seattle



21023  
Flatiron Building  
Le Flatiron Building  
Edificio Flatiron

# References

*Text:*

[www.louvre.fr](http://www.louvre.fr)

*Photography:*

[www.photo.rmn.fr](http://www.photo.rmn.fr)

# Références

*Texte :*

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*Photographie :*

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# Referencias

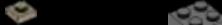
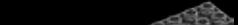
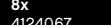
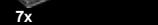
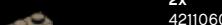
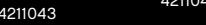
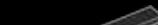
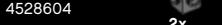
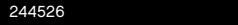
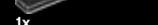
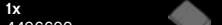
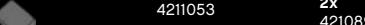
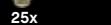
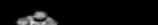
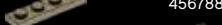
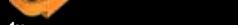
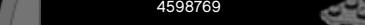
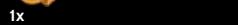
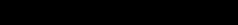
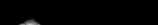
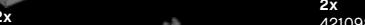
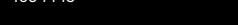
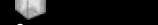
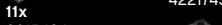
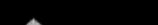
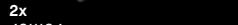
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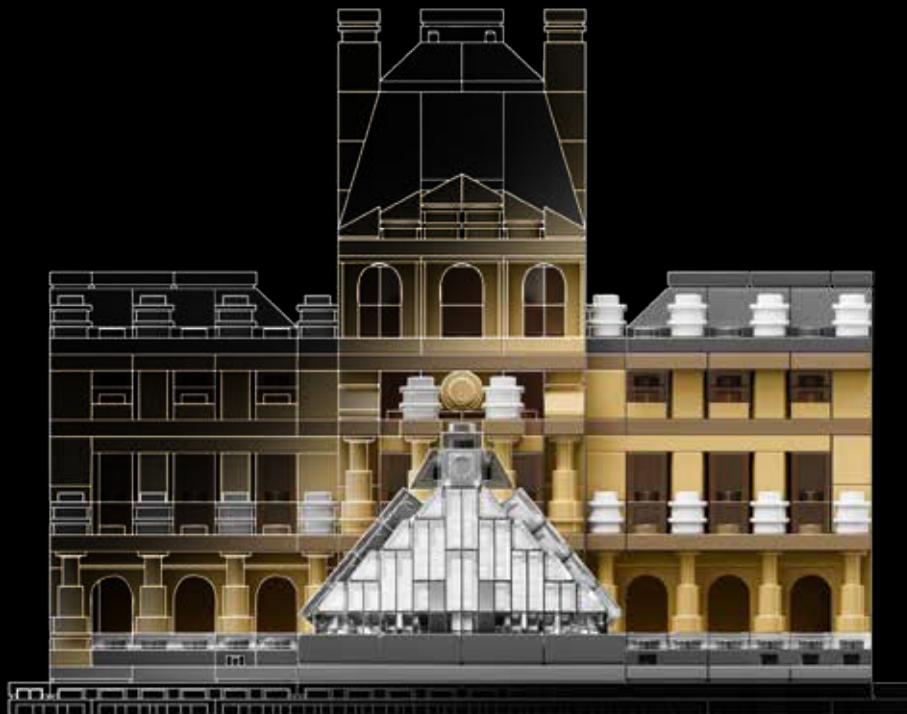
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*Fotografías:*

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